



VAUDEVILLE

CIRCUSES

PRICE
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DECEMBER 21
1907

THE SHOW WORLD

WARREN A. PATRICK

MOVING PICTURES



MUSIC

CHRISTMAS
NUMBER



FAIRS

GENERAL DIRECTOR

BURLESQUE



RINGLING

BROTHERS

WORLD'S GREATEST SHOWS

The Gibraltar of Modern Circus Development, Rising High and Mighty over all, an Inspiration and Glory to the Business, Stalwartly American, the Substantiated, Stupendous, Supreme Institution of the Wide, Wide World; and, Recapitulating, Back—Back through All the Ages of Tragedy and Splendor to the Very Beginning of Time, the Days of Genesis.

The Firm Name of Ringling Brothers is known and Honored Wherever the Dawn of Civilization has Risen. It stands for Solidity and Truth. It requires no Decorative Building or Rhythm of Words to Invoke Interest. Wherever the Banner of Ringling Brothers Flies, There is a Vast Dome beneath which is Revealed the Highest Expression of the Circus Idea.

Ringling Brothers World's Greatest Shows is the Largest in the World, and the Greatest. None is so ignorant as to deny this. It is, besides, a Model of Taste and Conduct. Every Feature of Sensation, Novelty and Entertainment in this Leviathan of Shows is Adjusted and Presented with Artistic Judgment and Effect. The personal element is Refined, the Spirit of Courtesy Dominant, the Atmosphere Refreshingly Indicative of Order, Principle and Culture. Every Wonder Compelling Act of Arenic Novelty and Every Genius of Circus Devotion and Fame is a Present, Natural Equation in this Mighty, Mobile, Moving Marvel—A Modern World-Wonder and Classic of Perfection.

Features Never Seen Before

Live, Lustrous and Thrilling Specialties and Novelties will Predominate in the Engagements for Ringling Brothers World's Greatest Shows next Season.

The Menagerie will be the Most Selective, Most Valuable and Largest in the World—the Shrine of Student Pilgrimage and Keen Educational Interest.

The Splendidly Equipped Train Service, Home Character of the Accommodations, Perfect Operating System for Building and Transportation, and Tremendous, Free Spectacular Street Carnival will More and More Individualize, Commend and Glorify Ringling Brothers World's Greatest Shows in the Golden Season of 1908.

HEADQUARTERS: BARABOO, WIS.

BARNUM & BAILEY

GREATEST SHOW ON EARTH

Invincible Conqueror of the World—Exhibited with Blazing and Epoch-Making Success Before All Races and Classes of People—Wonderful Source of Every Startling Modern Circus Sensation—Every Massive Original Ornate Spectacle—Every Ingenious, Amazing Exploit, Puzzling Invention, Gigantic Amusement—Every Astounding Wild Animal Study and Display.

For Season of 1908

EXPANDED, MAGNIFIED AND ENRICHED by Artistic and Material Plans, Developed through years of Experience and Patient Study, and Made Possible by Supreme Effort and Unlimited Resources.

The Number of Exclusive Novelties, Universally Crowned Circus Stars, New Arenic Features, Fun Factors, Wizard Wonders, Magnetic Marvels, Masterful Amusements, and Varied, Vivid, Vitalizing Concomitants will make A NEW CHAPTER in Circus Progress, Conquest and Glory.

THE GREATEST SHOW ON EARTH will continue to be, Uniquely and Proudly, a Recreation Temple for the Whole Wide World, Affording a Larger View of Life,

and introducing the Physical Human Marvels of Five Continents in the Most Phenomenal and Diversified Displays of Daring, Skill, Strength, Endurance and Exquisite Art Ever Assembled Before Since the Beginning of Time.

The Menagerie Features will Include the Costliest and Rarest Specimens of Wild Animal Creation. Perfect types of Strange and Fast Disappearing Animals, Many of which are to be seen Nowhere else in America, are in this Educational and Wonderful Collection.

The Equipment, Stock and Personal Element will harmonize Perfectly with the Requirements and Dignity of this—The Greatest Show on Earth.

EVERYONE WHO READS, even as he runs, is familiar with the Fact that the Barnum & Bailey Greatest Show on Earth is the Criterion and Ideal Comparison in the Circus World, and will rejoice to learn that the marvelous Surprises, Glorious Grandeur and Mighty Magnitude, which, each year, have made it a Miracle of Success, will be Manifested next Season in a Larger and More Magnificently Effective Measure than the Most Optimistic ever Dreamed.

HEADQUARTERS: BRIDGEPORT, CONN.

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DEVOTED EXCLUSIVELY TO

THE PROFESSION OF ENTERTAINMENT.

THE SHOW WORLD

THE TWENTIETH

CENTURY

AMUSEMENT WEEKLY

Volume I—No. 26.

CHICAGO

December 21, 1907

THE CIRCUS KINGS

CHAS. RINGLING

JOHN RINGLING

OTTO RINGLING

AL RINGLING

ALF. T. RINGLING

HENDRICK

RINGLING BROTHERS, MONARCHS OF THE CIRCUS WORLD.

UPS AND DOWNS OF 45 YEARS WITH CIRCUS

Written Exclusively For and to be Published in Serial Form by the Show World.

CHAPTER I.

AS I lay down the cares of business, and retire from active participation in their busy whirl of my chosen profession, the striking scenes and incidents making up my career in the world of entertainment flash across my memory in panoramic review. In taking up my pen to record the reminiscences of my life I shall endeavor to bring to the minds of my readers an idea of the hopes and fears, the disappointments and successes, and the multitude of events which can crowd themselves into 45 years of life in the tented world, so vividly as to enable me, in fancy, to live them over again. I trust that the story will prove of interest to show people generally, and especially so to the younger generation on the threshold of the profession.

My father, Socrates Andress, was a mechanic and wood turner by trade, of French-Canadian extraction. My mother's maiden name was Mary Ladd, of Scotch-Irish parentage. I first saw the light of day in Brockville, Canada, Jan. 15, 1852, and my parents moved to a village in Michigan called Chesaning when I was two years old.

My father after a time erected a small mill, equipped with turning lathe and tools, and manufactured articles of furniture, the meager proceeds of which were the source of existence of his family, consisting of his wife and five boys, Edwin, Albert, James, Charles and Wilson. Shortly after my father got his little plant installed he met with a severe accident in the machinery. Proper medical attendance was unheard of in that vicinity at the time, and the ministrations of his loved ones could not defeat the inevitable. After three weeks of agony he passed away, leaving him surviving his widow and five children, the



CHARLES ANDRESS.

eldest being about 16 and the youngest 2 years of age. I was 4 years old. The art of disposition as practiced by members of the bar was even at that time in full bloom, and the lawyers soon cheated my mother out of the little plant my father had left as the sole asset of his estate.

The problem of securing a livelihood for a woman alone in the wilds of Michigan in those rugged days when self preservation was the first law of nature and the country, and charity began and ended at home, would have been a serious one. My mother, a frail woman, never weighing more than 100 pounds, with five hungry mouths to feed, faced a condition to quell the stoutest heart. With a bravery born of despair she entered upon her task and no opportunity was allowed to pass which could be utilized. In the struggle for existence she was compelled to take in washing, and I have known her to sit up all night knitting by hand a pair of stockings which she would take to the store in the morning and exchange for food for the ensuing day.

Despite the hardships my mother never lost faith in Providence, and her loving kindness and teachings made possible a life where the barest necessities to us were luxuries. She strove to instill in the minds of her children a desire to live uprightly, and it is due to her teachings that I resolved early in life to follow the path of honesty.

And when in the vicissitudes of my life that path was hard to travel, the memory of that dear mother, and the unselfish example of her life, proved a staff which carried me safely across the tempting byways which ultimately lead to dishonor. It is not my intention to diverge from the subject of this article, but I am moved to express my conviction that it pays to be "on the square." The young man may not give this the deserved thought, but I want to say to you

BY CHARLES ANDRESS.

Former Official Adjuster of Barnum & Bailey's Greatest Show on Earth.

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The Christmas Show World
TABLE OF CONTENTS.

Monarchs of the Circus World. Illustration.....	3
Ups and Downs In Show Business.....Charles Andress	4
The Proficient Circus Man.....Alfred T. Ringling	5
Editorial.....	6
Christmas Greeting.....Warren A. Patrick	7
Chicago Theatrical Review.....Charles Kenmore	8
The Show World Staff. Illustration.....	9
Amusements in Cincinnati.....Clarence E. Runey	10
Cincinnati Notables. Illustration.....	11
New York Theatricals.....J. L. Hoff	12
The Gammon Pussion Play. Illustration.....	14
Musical Review.....C. P. McDonald	16
The Flower of the Ranch. Illustration.....	17
Reminiscence of Jamestown Exposition.....	19
The Mystery of the Mirror. A Story.....Charles Ulrich	20
Shylock; Martyr Hero of Destiny.....Prof. Leo Cooper	22
The Cowboy in the Drama.....James C. Dahmann, Mayor of Omaha	24
Variety in Tony Pastor's Time.....May Irwin	26
Their First Christmas as Players.....	28
Olga Nethersole, Julius Steger, Adelaide Kelm, Valerie Bergere	28
A Pieu for Modern Melodrama.....William Roche	29
Recollections of Early Minstrel Days.....George Primrose	29
Play Broker a Power in Theatrical Field.....Archibald Selwyn	29
Church No Foe of Stage.....The Rev. L. J. Vaughan	30
A Tragedy of the Circus.....George M. Hodge	32
Art of Elizabethan Dramatists.....George Bernard Shuy	34
America's Notable Parks. Illustrations.....	35
The Grand Old Man of the Menagerie.....James Jay Brady	36
Some Circus Men I Have Met.....Louis E. Cooke	38
Influence of Stage Beneficial.....V. Gilmore Iden	41
Charity a Virtue of All Actors.....Adolph Marks	42
Chicago Producers and Dramatic Critics. Illustrations.....	43
A Year of Failures in New York.....Walter Browne	44
Chinese Drama in the United States.....Irving M. Wilson	46
A Gallery of Stage Beauties. Illustrations.....	47
The Love of a Circus Man.....Willard D. Coxey	48
Stage Stunts in Caricature.....Z. A. Hendrick	49
Campbell Bros.' Show. Illustration.....	50
The Sin of Self-Compacency.....Walter Haynes Makee	52
Dixie Land and the Press.....Harry Earl	54
Pittsburg Critics Discuss Art, Jackson D. Haug, Elmer E. Rupp, James	56
Edward Leslie, John K. Emge, C. M. Bregg and C. L. Lancaster	56
Beecher Was Friend of the Stage.....Clara Morris	57
Vaudeville Officials. Caricatures.....	58
Christmas Greeting.....Nellie Revell	59
An Unerring Witness. A Story.....Walter L. Cossar	60
Jake Sternad's Den.....	62
The Merry Maiden.....John Pierre Roche	64
Puppy Love and Its Dangers.....Tom North	67
Modern Amusement Parks.....August Froebel	68
Boy's First Pants.....A Retired Circus Man	70
Remarkable Multi-Photograph.....Charles Andress	71
Moving Picture Industry.....Hector J. Strejekmaus	72
Treasures of Chicago Theaters. Illustration.....	74
Advantages of Roller Skating.....Edwin B. Barnes	76
Famous Amusement Parks. Illustration.....	78
American Comedies For London. Correspondence.....	80
Chicago Rialto.....	83
Philadelphia Theatricals.....Walt Makee	84
Moving Picture News.....	88
Roller Skating Notes.....	92
With the White Tops.....	96
Gossip.....Tom North	100
Routes.....	104
Show World Business Directory.....	114
Christmas Correspondence.....	116
Romantic Story of Airships.....W. H. Diller	118
Playlet In Vaudeville.....Jack Burnett	122
Romance of Actors' Lives.....	123
Vaudeville in Chicago.....	127
National Alliance Billposters.....	136

NOTICE TO THE PUBLIC.

THE SHOW WORLD desires to express its acknowledgments to Messrs. Bentley, Murray & Co., printers, 52-54 Wabash avenue, Chicago, for the excellent work done in the publication of this issue. The mechanical labor was under the personal direction of John S. Murray, and he was ably assisted by George J. Troutman, superintendent; C. W. Watson, foreman of the composing room; P. A. Steinkellner and Fred Bauman, make-ups; S. J. Cunningham, pressroom foreman, and R. N. Brown, operator.

The superb half tones in this issue were provided by the Chicago Engraving Company, 350 Wabash avenue, Chicago, of which Hugo Wange-man is president, and Frank J. Wende, secretary and manager; H. W. Ashenden, assistant manager, and Ernst Howorka, superintendent of the etching department.

The illuminated cover design was printed on the art presses of the Morgan Lithograph Co., Cleveland, O., whose announcement appears on the back cover.

that when you reach the afternoon of life and the snow begins to drift through your locks, and you realize that Nature is giving its first warnings that your race is nearing a finish, and that you will soon stand in the presence of your Maker for judgment, the thought that you have lived rightly will permeate your being with a thrill of pleasure more potent a millionfold than the fleeting enjoyment of that which has been acquired through dishonest practices.

My schooling consisted of four years intermittent attendance at the little log, or slab, schoolhouse. The present generation, with its magnificent educational institutions, surrounded by grassy plots and gardens of flowers, equipped with every comfort which human ingenuity can conceive, will perhaps be amazed that a compulsory educational law was not necessary to compel the attendance at school of the pupils in those days. The heavy snows rendered the roads well-nigh impassable, and the biting winds made sport of our shabby attire. My mother would fasten stockings and rags around our feet and when we arrived at the schoolhouse we would take them off and hang them by the wood fire to dry, going barefoot in the school all day. The possession of a pair of shoes was the insignia of aristocracy, and we wore no shoes.

It will thus be seen that I have not had the benefit of even a common school education, and what I have gleaned of worldly knowledge has come to me by observation through many years of travel, assimilation through environment, and the result of hard knocks of practical experience. In this way I gained ideas that could never be absorbed through the perusal of printed pages. For those born in the lap of luxury, and who must co-mingle with the bright minds in the business world, book lore is a necessity. But my destinies were guided by Fate along different lines, and I have necessarily acquired my meager store of knowledge through the opportunities afforded. Before launching into this life story, which is to include reminiscences of 45 years in show harness, I desire particularly to pray the indulgent forbearance of my readers for my deficiency in literary ability, and it is perhaps meet that I pause a moment at this point and acknowledge frankly my sincere gratitude to those with whom I have been associated, including the Ringling Brothers, Warren A. Patrick, Barnum & Bailey, Captain Thomas and his wife, and all those who have, in fact, been my tutors, for such knowledge as I have gained in this regard to enable me to express myself grammatically.

My eldest brother, Edwin, and myself were musically inclined, and he was in great demand at country dances, where I would accompany him and play second violin when I was only nine years old. Being gifted by Nature with powers of ventiloquism and mimicry I appeared in many of our school houses and Sunday school entertainments, and this led to my initiation in the show business. A magician by the name of Capt. Thomas who was giving exhibitions in the small towns of Michigan became interested in me and importuned my mother to allow me to accompany him on his tours. The pressing necessity of poverty and the fact that he offered the munificent sum of \$10 a month for my services and was supported in his argument by the influence of some of the old town folks, including the tavern keeper, Mr. Fuller, finally overcame my mother's desire to keep me under the maternal roof, and she allowed me to depart from home as an apprentice to a magician.

I was then ten years of age. There were no railroads, and we trudged wearily from point to point carrying our paraphernalia on our backs. A jolting ride in the cart of an obliging farmer over the rough roads was to us the epitome of luxury in travel. Arriving at our various destinations, footsore, aching and weary, we would give our exhibitions in school house, dance hall or church, as there were no theaters.

Retiring for the night I can recall the heartaches experienced by that little homesick boy, lying in his bed, thinking of his mother and his brothers whom he had left for the first time in his life, and forcing back the tears which welled in his tired eyes. There was no telegraphic communication at that time, and letters were few. In his meanderings it was impossible to receive mail, and he was shut off from everything he held dear in the world. The conflicting emotions in his breast fought many a battle, but finally, realizing the responsibilities he had assumed, invigorated by boundless enthusiasm and fired with ambition, his desire for a career conquered, and he buckled on securely the armor of endeavor and determined to win his spurs in the arena of life.

(To be continued next week.)

One of the most artistic acts which the continuous offers is Fred Walton's sketch, Cissie's Dream. Mr. Walton, who is a master pantomimist, was formerly the saying grace of a musical comedy entitled Babes in the Wood, and is assisted in the playlet by an able company. In the act Mr. Walton portrays the role of a toy soldier and without saying one word dominates the action of the piece.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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CHICAGO

December 21, 1907

GOOD CIRCUS MAN KNOWS MUCH

WHAT is a proficient circus man? What does he need to know? With how many trades and professions must he familiarize himself in order to conduct his business intelligently, economically and successfully? The answer is a thousand times longer than the question, and many times more difficult.

There is probably no other kind of business in all the world that demands from those who conduct it the same knowledge and familiarity of details as the circus business. If detail kills in the proportion that medical men claim, the average life of a circus man would be something less than a year; and yet there are several hundred specimens of health and vigor, who have seen season after season of these arduous tasks and show no lessening of their powers or virility. They die, as a rule—in time—but not like the good—youth. Perhaps this lack of goodness saves them from the death-dealing detail. At any rate, they live on and on and strive winter and summer, the winter for creative work, the summer for exploitation, and season after season sees their smiling, rosy countenances undimmed by time, changelessly, undauntedly looking from the billboards as spruce as the lithographer's art, spread over some twenty sheets, can make them. Neither "Uncle Sam" nor "Columbia" can beat them at staying young—on the lithographs, and when seen on the lot, in winter quarters or at their favorite rendezvous, you will as a rule find the lithographs are unflattering as to strength, though possibly a little matter of twenty years complimentary as to youthfulness.

Circus Man Is Versatile.

The circus man has at all times the brightness that belongs to wear. And why not? Is he not artist and business man at once, mechanic and general, promoter and conservative investor, fearless expender of fortunes and cautious feeler of the public pulse to determine how far his enthusiasm shall carry him; genius to design and plan, and talent to carry into execution, the real wonder among all men of affairs?

Take him first as the artist, because as artist he makes his first appeal to the public, the idealizer of the fierce and foolish, the grand and grotesque, the thrilling and soothing, the big, the little and the common things of the earth into a fairyland of surprising beauty and splendor. He revels in paint, in color, in gold, and from these and something to hang them to he evolves romance. Behold a horse, a man, a few yards of brightly colored cloth and some tinsel, all commonplace, everyday affairs transformed by the circusman into a Knight of Old, resplendent on his charger, haughtily reflecting back to the sun his brilliant rays and making the multitude gape with awe and wonder. See the poor confined beast of the jungle, the carved and ornate cage of his captivity made into a golden throne, from which the circus man makes him appear to be the regal Lord of Brute Creation.

Feats of Acrobat and Gymnast.

What are the feats of acrobat and gymnast, divested of the accompanying music and manner of presentation? Wonderful tricks, perhaps, to marvel at and analyze, but scarcely sufficient to give us the thrill and feeling that these are a people of another world, such as the art of the circus man makes them appear. The circus man edifies his audience with a race between two teams of four horses each. He touches them up with the ornaments of the old Roman quadriga and transforms us twentieth century mortals into the presence of Nero, making us feel that we are breathing air redolent with the odor of the blood of slaughtered Christian martyrs.

The shapes, the designs, the ornamentalations, the pictures, from the advertisements that herald the coming of the show to the last detail of its glittering parade and eye-pleasing spectacles are all to a greater or less extent the work of the circus man himself. It is his guiding hand that has directed and dictated to the end achieved, and he has been master of all the art details of the show, providing there is unity and symmetry in these as a whole.

How About the Mechanic?

So much for the artist, but how about the mechanic? Here is where he knows it all. He now steps out of his dreamland

To Be Proficient He Must Master a World of Details—Written Especially for The Show World

BY ALFRED T. RINGLING

into the hard world of practical things. He knows that a sheet of paper is 28x42 inches, that printed on with four colors, black red, blue and yellow, all the colors

claims the attention and needs the intelligent knowledge of the practical and successful showman. And these are by no means indicative of the minute de-



LYMAN G. GLOVER.

There are few men who are more widely known in the amusement world than Lyman B. Glover, manager of the Majestic theater, Chicago. Mr. Glover is a man of wide experience, a thinker and a fit spokesman for the great vaudeville interests he represents. Before engaging in the theatrical business, Mr. Glover was a newspaper man, in which field he made an enviable record.

of the rainbow and the glories of the greatest of all the Greatest Shows on Earth can be pictured, the different kinds of paper, prices and qualities, how many sheets are in each one of the many bills, how many in the total, the design and get-up of the descriptive books that herald his coming and every detail of cost and distribution. The brake that goes on a cage, a wagon, the kind and quality of harness, collars for horses, weight of heavy wagon to load, horse strength necessary to pull it, sills, platforms, equipment of railroad cars, how they should be painted, what kind of varnish will wear and look the best, the construction of seats, center poles, lights, tents, feeding troughs for horses, division poles, how a giraffe can be kept alive the longest, the construction of cages for different animals, and so on, ad infinitum, details to the last little item needed to run a traveling circus, each and every one

tail knowledge the showman must possess. Take, as an example, a cage; we will begin at the bottom, the wheels, which are the best to use and of what height and size, how ornament them so that the sundials will not drag in the mud, what kind of an axle to put them on, the springs, the body, the bars, the driver's seat, the length and breadth and general proportions, the weight and strength, the kind of removable sides for exhibiting the animals, the covers for protection of the gilded and richly ornamented vehicle? How this one item grows as we consider its various parts, and yet it is only one item among the multiplicity of things that constitute a circus.

General Organizer Needed.

But what of the general? Ah, yes, I almost forgot the general. Yet he is needed to organize the army and order it to march. We must take our artist-

mécanic, put epaulets on him, a cocked hat on his head and a sword in his hand to both point the way and to fight, for he must be a fighting man. He is only one, and he may be attacked from a hundred different quarters. He has the whole field to fight against, and there is no quarter to the vanquished. So he goes into the fray when necessary or expedient, and leaves a blood-red trail of dates and lithographs that would make the Battle of Waterloo look like a mothers' conference in comparison. To him, war is not what Sherman called it,—it is just a part of the business—his winter's planning and the summer's campaign. He is always looking for vantage points, ever on the alert for surprise attacks, and he routes and counsels, measures strength and advantage, sends his scouts here, his sentinels there with his army ever moving for the hoped for conquest, and win or lose, his corps of war correspondents (the press agents) make victory their reports. "Ah, how we slaughtered them at Pine Bluff!" It was pitiful about the opposition. All paper, regular snowheaps of it! Such dreadful carnage! But how we packed 'em to the ringback, turned them away in droves, had to hook-roped the ticket wagon off the lot! So loaded with money! And among them all, none is ever defeated until the dismal day of the sheriff's sale; but once out, he is out for good, for never yet has a fallen general of the circus arena ascended to a place of command. But after all, the poor fallen ones were not all that they should have been. Their makeup was incomplete; they were not artists, businessmen, mechanic, general, promoter, conservative investor, genius to command and talent to execute, all in one, for the man who can be all of these—and then some—why, he's the man.

THE RINGLING BROTHERS.

Romantic Life Story of the Monarchs of the Circus World.

Ringling Brothers are now the largest circus owners in the world. The three shows that focus capital into the millions, and employ people into the thousands, belong to them. Their influence is world-wide, and their physical holdings make them the greatest proprietors in circus history. Their rapid rise to the highest honors of the business has the savor of romance and is peculiarly and creditably American. A score of years ago they were hardly known.

In 1884 five wholesome youths started out from their home town, Baraboo, Wis., to run a small wagon show. The mechanical effects were carried in eight wagons and one elephant made up the menagerie. Now they own more than fifteen hundred horses and nearly one hundred elephants. Each year their show has been added to solidly and impressively. In 1888 they quit the wagon means of transportation from town to town for railroad service. Two years later their rolling stock numbered thirty cars. About this time the acknowledged leaders of the circus business began to take serious notice of this aggressive Western concern. It had passed the quivering line of doubt and uncertainty and was flourishing like the scriptural tree. Prestige, resources and confidence were written in bold and growing letters under the name of Ringling Brothers. The public liked their performance, the critics liked their style and the profession liked their grit and methods. This was too much for the traditional circus rings, so they sharpened their blades, refilled their powder pouches and started upon a campaign of destruction.

Opposition shows appeared the same day in the same town with Ringling Brothers. The feeling was ugly and the bemedaled heroes of many fierce circus wars were pitted against the five loyal, brave, resourceful brothers. Charles Ringling and Alfred T. Ringling, who inspire and control the publicity work of the wonderful organization, are keen judges of human nature, and always have for aides men who think and act quickly and dependably. Every move that was made to depreciate or injure the World's Greatest Shows was met manfully and defeated.

Meanwhile the show kept growing, profits were turned into additions and improvements, the fame of the firm name spread to all parts of the globe, opposition grew less active and timid, and, finally, one morning the associated press surprised the world by stating the late

(Continued on Page 13.)

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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SATURDAY, DECEMBER 21, 1907.

What This Publication Stands For.

THE SHOW WORLD stands for progress in all things bearing upon the profession of polite amusements. It stands for the uplift of every branch of the business of entertainment. It consistently voices the rights of the performers of every degree as well as those of the managers themselves. It stands for the support of no class in amusement affairs, nor does it represent any interest which may be even remotely allied to a system that fattens one at the expense of the other. It stands for fair play in all things, equal distribution of privileges and favors when that course is just or possible, the privilege of the artists to assert themselves when in the right without arbitrary deprivation of employment, the right of the managers to considerate treatment at all times from those in their employ and from whom they are entitled to expect loyal service, and the right to all alike to enjoy the benign results that attend unanimity of thought and harmony of action by inter-dependent interests.

Its policy is to foster amicable relations between these vital interests in the amusement field; to accentuate the manifold benefits accruing from the policy of absolute fraternity, and to refrain from advocating measures which might have a tendency to array one side against the other. THE SHOW WORLD is the mouthpiece of no class or individual in the amusement world, but it believes in D'Artagnan's immortal maxim, "One for all, all for one." The judgment of merit must be voiced by the public at large, and by its verdict the artist and manager must abide. All are coworkers to the same end and they should share equal benefits. These emoluments cannot be enlarged by antagonism of interests, nor can the profession of entertainment be advanced to its highest stage of fruition by disloyal adherence to principles that are fundamentally opposed to progress or success.

CORRESPONDENTS WANTED.

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide-awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable news of amusement happenings in their locality. Excellent opportunity. Liberal commissions. For particulars address Correspondence Editor, THE SHOW WORLD, Chicago.

Unsurpassed Christmas Number of The Show World.

Closing with this number its first volume and marking the first milestone of its career, THE SHOW WORLD, filled with a plentiful supply of choice Yuletide offerings, is submitted to the public with the fullest confidence that its mission has been well and conscientiously performed. That the assurances heretofore made that this number positively would be the best ever issued by any amusement journal in the United States, have been faithfully carried out, must be evident to the most casual observer. That the Christmas number of THE SHOW WORLD marks an EPOCH IN MODERN AMUSEMENT JOURNALISM IN AMERICA will be clearly demonstrated by an examination of its contents.

It is needless at this time to more than allude to the wealth of special articles provided by well-known writers and the scores upon scores of illustrations which are to be found within the covers of this mammoth number. It is sufficient to say that the table of contents, published elsewhere, will be an ample guide to readers



who desire to enjoy the rich treasury of art that each succeeding page augments. It is a certainty that never in the history of amusement journalism in this country has so much that is genuinely good been given for so little money. No expense has been spared to make this the premier issue of any publication of the Yuletide period, and as such this number is submitted to the public confident that the popular verdict will be in its favor.

To the correspondents of THE SHOW WORLD, the contributors of special articles and all who have assisted by their painstaking efforts in the accomplishment of this grand result, our heartfelt thanks are due and warmly extended. To the members of the profession whose support in the way of advertising served to make this number indeed memorable, we voice our deep appreciation. To the moving picture men, and all affiliated with every branch of public entertainment who have consistently upheld this publication from its birth six months ago, and whose confidence in its worth never has been shaken, we express our gratitude. To the general public which has learned to regard THE SHOW WORLD as the premier journal of its class, we venture the assurance that with their continued favors, so generously extended in the past, the future of this journal cannot be involved in uncertainty or doubt.

That THE SHOW WORLD stands at the head of its class will be demonstrated by a comparison of the premier number of June 29 with the Christmas issue. That was hailed far and wide as a marvel, but this number is as superior thereto as are the refulgent rays of the sun to the pale radiance of the moonbeams. No claim is made that this number is faultless, but it is respectfully insisted that with all its defects, as a Yuletide publication, IT STANDS IN A CLASS BY ITSELF.

While our readers enjoy the good things provided in this issue, THE SHOW WORLD extends to each and all of its friends a Merry Christmas and a Happy New Year, and many returns of the joyous Yuletide season.

AUGUSTUS E. McCUNE, PROMOTER.

Publicity Agent for Eleanor Robson Tells Something About His Art.

Augustus E. McCune, or Gus, as he is generally known throughout this broad land, is in Chicago looking after the interests of his star, Eleanor Robson, who is delighting playgoers nightly at the Grand Opera house with her remarkable characterization of Salome Jane. In a talk with a SHOW WORLD representative, Mr. McCune grew, to use a hackneyed phrase, enthusiastic on the reception accorded her in each city visited, and vouchsafed his ideas on genuine publicity.

"I see that a reaction is starting in against the irresponsible press agent, and



AUGUSTUS E. McCUNE.

rightly so. The poor dramatic editor, surfeited with tons of useless words, meaningless phrases and stereotyped columns of adjectives, cries out in wrath and his angry tone should bring a warning. The day of fakes in dramatic literature is past. Nothing but digest or amused tolerance follows such items as lost diamonds, pet dogs being harried from hotels, stories of governors being distant relatives of actresses, or mash notes for the leading man.

"Give a dramatic editor real news, interesting news, of the doings of your principals, and you are assured consideration. Newspaper men are gradually crowding out old-time geniuses who could leave New York with ten or twelve notices mimeographed and spread them broadcast through the country. Theatrical folk are invariably well treated by newspapers and such courtesy demands careful accuracy and unswerving high principle in news items or a magazine article. There is an eager public always ready for bits of information about its favorites, but that public must not be abused and insulted by glaring falsehoods.

"The high standards set by the average Western newspaper man put the publicity promoter on his mettle and his is a strenuous existence. There is the ogre of the waste basket always before his eyes and that spurs him to greater efforts.

"I've handled many stars, many productions, have traveled thousands of miles each season blazing the way in their interests, but Eleanor Robson is the first woman star it has been my good fortune to pilot. She is a woman of high intellectual attainments, reserved, charming, and her delicate expression and remarkable emotional talents with which she is so greatly endowed makes it an easy matter for me to have her name in print.

"When the local newspaper man has one locality and different people as subjects, I have but the same people and different localities. Theatrical life with a high-class attraction is not the dream some picture it, for it is an endless grind and a long round of many new faces to meet, many cities to visit, many stories to write and many heart-breaking railroad connections to make. That is waning from my original subject, however, and the long-suffering dramatic editor may think I am preaching contentment instead of disgressing upon the faithful promotion of genuine publicity.

"However, I cannot rest on these laurels and must ever be on the alert for fresh items of interest."

Mr. McCune is extremely popular and has countless friends both professionally and commercially. He was here some weeks ago in the interests of William Hodge in The Man from Home, and his success in starting that brilliant comedy on its triumphant career prompted Liebler & Co. to entrust their pet star, Eleanor Robson, to his care.

Irene Franklin and Burt Greene are presenting an act in vaudeville which allows Miss Franklin to wear stunning gowns and sing hitting songs. While Miss Franklin is changing her costumes Burt Greene sits at the piano and plays ragtime as only a few can.

Christmas Greeting

to the Profession.
by Warren L. Patrick.



Throughout the civilized world this is the happy Yuletide season, filled with its beneficent joys and manifold blessings for mankind. It is the period when the souls of thoughtful men turn instinctively to the manger at Bethlehem in worshipful adoration of the Christ child and to the precepts of the lowly Nazarene whose sublime teachings have been the moral mainstay of the world for two thousand years and which will continue to be the keystone of our human fabric so long as his noblest precept, "Love ye one another," continues to exert its sweet and magic sway in the hearts of men.

It is the glad some season when men should forget the petty animosities that have embittered their natures for a twelve month, if not many more. It is the heaven-sent time when friendships long alienated perhaps are renewed, when men, too often swayed by promptings of prejudice and hatred, bury the past and espouse the principles of true brotherhood. It is a period when all alike should say to the other: The past is forgiven, I wish you well. May the future be full of joy and happiness for thee and thine.

Filled with the Yuletide spirit, at peace with all men and things, I extend to friends and co-workers the heartiest best wishes for a merry Christmas and happy New Year. To properly express the thoughts that stir me as I write, I need the polish of Scapinelli; the genius of Burke; the style of Gibbon; the pungency of Junius; the fertility of La Fontaine and the ready wit of Sheridan. I were a Colossus indeed did I possess these virtues but lacking them all, my friends will pardon my weakness while they credit me with sincerity of purpose and abundant good will for all alike.

To all those therefore, who have experienced sorrow, sickness, loss, bereavement or galling disappointment during the year, I extend my heartfelt sympathy. To all who have sipped of the wine of abundance I express the hope that they may quaff at the cup of plenty for many a year to come. To such as have striven honestly on the road of human endeavor I offer the hope that their ambitions may be realized to the full. To all my friends in and out of the profession of entertainment, whether on land or sea, surrounded by the rich evidences of plenty or the bitter reminders of poverty, I heartily waft the benisons of the Yuletide period, and wish them one and all a right merry Christmas and a more than happy New Year.

VERDICT OF CHICAGO IS SUPREME

A RETROSPECT of the Chicago theatrical year serves to heighten its importance in the world of amusement and emphasizes the value of its judgment upon a new production. Over twenty plays received their initial metropolitan presentment at our theaters and rose or fell according to the verdict of Chicago reviewers and playgoers. During the season of 1907 we witnessed plays which came with the indorsement of long New York engagements and failed to please; sincere attempts to put serious drama on a higher plane, and mediocre musical comedies which caused professional playgoers to grow vitriolic in their comments.

A list of plays first exposed to metropolitan view in Chicago includes *The Yankee Tourist*, *Too Near Home*, *The New York Idea*, *The Round Up*, *A Knight for a Day*, *Fifty Miles from Boston*, *Captain Careless*, *Miss Pocahontas*, *Poor John*, *The Girl Question*, *The Girl Rangers*, *Artie*, *The Talk of New York*, *The Fool Hath Said in His Heart*, *The Man from Home*, *Wildfire*, *Father and the Boys*, *The Secret Orchard*, and *Marta* of the Lowlands, besides a number of productions made on less pretentious scale by resident companies.

The Yankee Tourist was Richard Harding Davis' farce, *The Galloper*, revamped with tunes and girls interpolated to attract the tired business man. Raymond Hitchcock, Flora Zabelle and Helen Hale were the chief exponents of comedy in the piece which was well liked at the Studebaker, afterwards found favor on the road, and successfully accomplished its New York debut.

Harrison Grey Fiske's production at the Grand Opera house of Langdon Mitchell's scintillating and satirical comedy, *The New York Idea*, was adjudged a finished piece of "society drama." Mrs. Fiske and a splendid supporting company assisted in making the play notable.

Too Near Home, as produced at the Grand Opera house, showed Glen MacDonough's farces need mirth and melody to allow them to score, and the good work of Emma Carus and Toby Lyons in the principal roles did not prevent its death shortly after embarking upon a road tour.

Two That Failed to Win.

Of *Miss Pocahontas* and *Captain Careless* the less said the better. Dan J. Sullivan's score for the Indian maiden piece was tuneful and pretty but the humor of the libretto, the work of R. A. Barnett and R. M. Baker, was valuable solely as an archeological collection. *Captain Careless* had a short run at the Chicago Opera house, but with the exception of its leading comedian, Joe Whitehead, failed to attract much favorable attention. Several musical numbers of real worth by Clifton Crawford were sacrificed for the benefit of seatholders desiring to whistle as they walked out, and the book, also by R. M. Baker, rivaled *Miss Pocahontas* in ancientness.

The Round Up, produced at McVicker's theater, was the first play by Edmund Day, a writer for vaudeville. The stage carpenter and scenic artist played important parts in the western drama which achieved its tremendous popularity owing to a third act of startling realism. Macklyn Arbuckle contributed a notable characterization as "Slim" Hoover, the sheriff, and the well-balanced cast included Orme Caldara, Wright Kramer, Florence Rockwell, and Julia Dean.

A Knight for a Day, a Smith-Hubbell musicality, was the opening attraction at the new Whitney Opera house. John Slavin and Mabel Hite, two excellent fun-makers, and some attractive musical numbers, were responsible for the hit of the piece, which is still running with all the odds in its favor.

Fifty Miles from Boston, a George Cohan musical play, when presented at the Colonial failed to inspire critical enthusiasm. The play was mediocre and verbose. Emma Janvier, Donald Brian, Fritz Williams and Grayce Scott were the more important among the players. Miss Janvier, as is her wont, contributed a unique portrayal of the village gossip.

Poor John, an attempt by the Paulton Brothers to dramatize Faust, only lingered long enough at the Studebaker to recall the English song of like title. The comedy was quaintly original, but the work of the star, Richard Golden, did not strengthen the play, which was soon withdrawn. Alf Hickman and Sara McVicker were notable among the supporting company.

LaSalle Scores a Winner.

The Girl Question was put forth by the LaSalle theater management last August as its piece de resistance of mirth, melody and maidens. The "play with music" was the work of Hough, Adams and Howard, who have furnished the LaSalle successes for the last few years. During the first few weeks of its run it offered too much slang and too little song, a fact seemingly appreciated by the management because vigorous pruning now leaves it far more enjoyable. The cast includes Junie McCree, Georgie Drew Mendum, Lee Kohlmar, Frances Demarest, and Arthur Sanders.

An elaborate and costly attempt to place *The Girl Rangers* in favor with Chicago playgoers did not show gratifying results. The libretto was the first attempt of Wilbur Nesbit, a local newspaper humorist, and the music was indited by Arthur Weld, Wallace Moody and a score of assisting tune-makers. John Bunny, Ar-

thur McWatters, Grace Tyson, Lillian Shaw and John F. Sullivan were among the cast. The piece was put on half-baked and perished at Philadelphia after a short engagement.

Artie did not score with the proverbial ease of a George Ade comedy at the Studebaker. The play embodied several of Ade's inimitable and life-like character sketches but lacked dramatic consistency and was hampered by a lethargic first act. Laurance Wheat was a commendable hero and Vira Stowe made a pretty Mamie Carroll. Several stringent attempts on the part of the Indiana humorist to bolster up the piece did not prevent its demise recently in New York.

The Talk of New York scored heavily when produced at the Colonial early in September. Victor Moore as Kid Burns, al-

though there will be at least two more of the critics refused to enter into a discussion of its merits. It was termed "a dreary scandal," and succeeded in provoking some little comment. Josephine Victor as Joy, the unfortunate girl, was the sensation of a cast which included Adelaide Prince, Olive May and Vincent Serrano.

Bertha Kalich demonstrated that she was a splendid emotional actress as Marta in Harrison Grey Fiske's production of *Marta of the Lowlands*, a Spanish tragedy. Her work left a graphic and lasting impression and Mr. Fiske is to be congratulated upon the fine company and setting with which he surrounded his star.

The Chicago company of *The Merry Widow* completes the list of Chicago productions up to the time of going to press, although there will be at least two more

Strongheart, Blanche Walsh in *The Straight Road*, Thomas Shea in repertoire, Ermete Novelli in repertoire, Robert Mantell in Shakespearean repertoire, William Collier in *Caught in the Rain*, Nat Goodwin in repertoire, E. M. Holland in *The House of a Thousand Candles*, James K. Hackett in John Gayde's *Honor*, and Eleanor Robson in *Salomy Jane*.

Classification of Successes.

This formidable list may be subdivided in all charity into popular successes, near-successes and artistic successes. The plays which met with popular approval and caused managerial smiles of satisfaction in the above list were *Clarice*, *Swell*, *Elegant Jones*, *The Girl of the Golden West*, *The Shepherd King*, *Mr. Hopkinson*, *Peter Pan*, *The Music Master*, *Mrs. Wilson-Andrews*, *Brown of Harvard*, *The Man of the Hour*, *The Lion and the Mouse*, *The Chorus Lady*, *Brewster's Millions*, *The Hypocrites*, *Robert Mantell*, *Caught in the Rain*, *John Gayde's Honor* and *Salomy Jane*. The *Music Master* and *The Chorus Lady*, paradoxical types but both depending upon the personality of the star, were the most potent drawing cards.

In the list of near-successes may be placed *Her Great Match*, *Clothes*, *His House in Order*, *E. S. Willard*, *Forbes Robertson* and *Gertrude Elliott*, *The Boys of Company B*, *Glorious Betsy*, *Olga Nethcote*, *Nat Goodwin*, and *The House of a Thousand Candles*.

The artistic successes number *The Strength of the Weak*, *Captain Brassbound's Conversion*, *The Kreutzer Sonata*, *Annie Russell*, *Lena Ashwell*, *Viola Allen*, *The Three of Us*, *Thomas Shea*, *Ermete Novelli*, and *Virginia Harned*. Placing a drama in the list of popular successes is not intended to belie the artistry of the performance, but a number of plays included in the list of artistic successes failed utterly from a box-office standpoint. The engagement of *The Other Girl* at the Studebaker theater did not cause the treasurers of that playhouse to keep the box office open after midnight.

Variety of Musical Comedy.

A review of the year in musical comedy does not leave the writer sanguine. Probably in no other season has Chicago been inflicted with so many inane, insipid, and vulgar plays, devoid alike of merit and melody, and seemingly depending upon the gyrations of Gunga Din choristers to carry them to success. A list of the musical comedies, not including a mournful lot of road productions inflicted upon the patrons of the Garrick theater during August and early part of September, numbers *The Spring Chicken*, *The Tourists*, *The Blue Moon*, *The Belle of Mayfair*, *The Rich Mr. Hoggeneheimer*, *About Town*, *Two Little Girls*, *Dream City*, *The Tattooed Man*, *The Red Mill*, *The White Hen*, *The Little Cherub*, *Mlle. Modiste*, *The Orchid*, *Marrying Mary*, *Fascinating Flora* and *The Follies of 1907*.

Any attempt to classify this list as we did the dramatic offerings would necessitate commencing with near-successes and excluding artistic triumphs. *The Red Mill*, *The Merry Widow*, and *Mlle. Modiste* may be unqualifiedly set down as deservedly successful. Both *The Red Mill* and *Fritz Scheff's* vehicle are the work of Victor Herbert and Henry Blossom, while *The Merry Widow* is an importation. Music of the better kind, sensible librettos, sumptuous staging and clever principals are the reasons of the success of the trio.

Marrying Mary and *The Rich Mr. Hoggeneheimer* are next in order of merit. Like the above mentioned pieces they trusted to their lucky stars for the most part. *The Belle of Mayfair* pleased because it offered one striking novelty—the Gibson poses—and musical numbers of attractiveness. The supposed wit was moss-grown and rheumatic.

The Spring Chicken, with Richard Carle; *Dream City*, with Joe Weber, and *About Town* with Lew Fields may be put in the fair-to-middlin' class. Those who saw them did not complain and those who missed them were also complacent.

Some Doubtful Offerings.

Jimmy Powers worked hard to save *The Blue Moon* from oblivion and he has done well enough to keep it on the road.

The Little Cherub was an English importation, which accounts for the dry libretto and sparkling score. Hattie Williams was the star of the piece but an English comedian, James Blakely, surrounded and captured the greater part of the comedy.

Two Little Girls and *The Tattooed Man* were enjoyable. The score of *Two Little Girls* was the work of Ande Massager, an assurance of worth. Victor Herbert was the composer of the melodies of *The Tattooed Man*. In an endeavor to provide whistly airs Mr. Herbert was not represented by his usual splendid offering.

The White Hen, with Louis Mann as the feature, was offered at the Garrick. It was offered but was not accepted by many people. The piece was dreary throughout and the tunes were reminiscent and poorly sung. *The Orchid*, which came shortly after, added vulgarity to the other sins of *The White Hen* and consequently had a most prosperous engagement. Eddie Foy appeared in the piece, although he had little to do.

The Tourists and *Fascinating Flora* were both acceptable and fairly well patronized. Adele Ritchie and Ada Lewis figured prominently in *Fascinating Flora*.

The Follies of 1907, a Ziegfeld revue, as

Actors are Law-Abiding.

BY GEORGE M. SHIPPY
(Supt. of Police, Chicago)



MEMBERS of the theatrical profession are subject to great temptation. They enjoy, generally speaking, good reputations for honesty, and are, as a rule, well educated, well paid, and persons of refinement. It is estimated that there are one hundred thousand theatrical people in the United States.



GEO. M. SHIPPY,
Supt. Chicago Police.

Constant travel, a hotel existence, and onset on all sides by the allurements of applause and flattery would increase the tendency to depart from the narrow path of rectitude, but statistics prove the contrary for the histrionic profession. Their common sense, culture and general aim to higher development is especially commendable when we consider that home life is to most of them a minus quantity. Instances wherein they have been found guilty of serious offenses are very rare. Local statistics show that during the past three years two hundred and twenty-seven thousand persons have been arrested in Chicago; one hundred and sixty-two of these, or about one in each fourteen hundred, gave their occupations as actors.

When we take into account that nearly everybody connected with the theatrical business from the candy butcher to the grand opera star, calls himself an "actor," the above proportion is surprisingly small, and bears out the assertion that actors are a law-abiding body of good citizens. They have intelligence, and as a rule know the law. It is the disregard of the laws of intelligence that brings people into trouble, but professional folk, as I have found them, are not violators in this regard.

a race track habitue, played a congenial role with great skill, and the tunes and puns provided by George Michael Cohan were totally adequate. Among the players were Nella Bergen, Emma Littlefield (Mrs. Moore), Jack Gardener and Sadie Harris. The run of the piece was singularly prosperous.

Laurance Irving's clumsily entitled drama, *The Fool Hath Said in His Heart*, proved to be the gloomy work of a misanthrope, redeemed by the artistry of E. H. Sothern and the excellence of his assisting company. The piece was staged in lavish fashion and attracted library students to the theater.

Man from Home Scores.

A splendid comedy, clean, legitimate and unusual, *The Man from Home*, was produced at the Studebaker with Will T. Hodge in the titular role. The piece was stamped with success by first-nighters and the verdict has been sustained by subsequent playgoers. Booth Tarkington and Harry Leon Wilson gained repute with *The Man from Home* which a duo of failures would find difficult to diminish. Beside Mr. Hodge's notable work, Eben Plympton, Olive Wyndham, E. J. Radcliffe and Alice Johnson were especially commendable.

If George Ade's repute as a playwright suffered by reason of *Artie*, he regained it when *Father and the Boys* came to Power's theater. The general verdict obtained that Mr. Ade had found a splendid interpreter and Mr. Crane an excellent dramatist. The comedy was most popular during its stay and the assisting company—Margaret Dale, Forrest Orr, Ivy Troutman and Robert MacKay—was notable.

Channing Pollock, who dramatized several novels "with execratable results," wrote *The Secret Orchard*, recently made the subject of production at the Garrick theater. The play dealt with an unwholesome theme, so rancid in fact that sever-

aspirants for popular favor before the New Year. In summing up the number of successes outweighs the failures and the carefully considered and impartial judgment of the critics has been proven by reviewers and playgoers of other cities to be the just verdict.

All the Big Stars Seen.

Aside from new productions we have had opportunity during the season to see all the noted stars of the dramatic firmament in good, bad and indifferent plays. The list of dramatic attractions at the various playhouses includes: William Gillette in *Clarice*, Virginia Harned in *The Love Letter* and Sappho, Ezra Kendall in *Swell*, *Elegant Jones*, Maxine Elliott in *Her Great Match*, Grace George in *Clothes*, Blanche Bates in *The Girl of the Golden West*, Wright Lorimer in *The Shepherd King*, Florence Roberts in *The Strength of the Weak*, Dallas Welford in *Mr. Hopkinson*, Ellen Terry in *Captain Brassbound's Conversion*, John Drew and Margaret Illington in *His House in Order*, Bertha Kalich in *The Kreutzer Sonata*, Maude Adams in *Peter Pan*, David Warfield in *The Music Master*, E. S. Willard in repertoire, Thomas Ross in *The Other Girl*, Lena Ashwell and Guy Standing in repertoire, May Irwin in *Mrs. Wilson-Andrews*, Annie Russell in *Midsummer's Night Dream*, Olga Nethersole in repertoire, Viola Allen in *Shakespearean repertoire*, Dustin Farnum in *The Virginian*, Forbes Robertson and Gertrude Elliott in *Caesar and Cleopatra* and Mice and Men, Mary Manning in *Glorious Betsy*, Henry Woodruff in *Brown of Harvard*, Orrin Johnson and Frances Ring in *The Man of the Hour*, Gertrude Coghlan in *The Lion and the Mouse*, Rose Stahl in *The Chorus Lady*, Edward Abeles in *Brewster's Millions*, Laura N. Hall in *The Three of Us*, John Barrymore in *The Boys of Company B*, Jessie Millward and Richard Bennett in *The Hypocrites*, Edgar Selwyn in

(Continued on Page 83.)

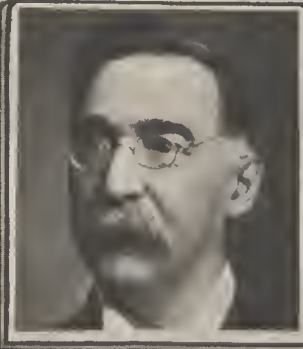


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(1) ARRIVAL AT BETHLEHEM.

"There is no room for them in the inn."
Gospel according to St. Luke.

And all went to be taxed, every one into his own city. . . . And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David which is called Bethlehem (because he was of the house and lineage of David), to be taxed with Mary his espoused wife.



(2) THE NATIVITY, AND THE ADORATION OF THE WISE MEN.

"For we have seen His star in the east, and are come to worship Him."
Gospel according to St. Luke.

And so it was, that while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born son; . . . And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.



(3) THE INFANT JESUS' SLEEP.

The Holy Family flies to Egypt, and there finds refuge from Herod's cruelty. Their life there is humble and retired. The scene represents Mary working beside Jesus' cot watching His slumbers. Joseph, needing her assistance, calls her from the interior of the house. She leaves her son with regret, giving Him a last caress.



(4) THE WOMAN OF SAMARIA

"Whosoever drinketh of this water shall thirst again: but whosoever drinketh of the water that I shall give him shall never thirst."

Gospel according to St. John.
Now Jacob's well was there. Jesus, therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.



(5) MIRACLE OF THE RAISING OF JAIRUS' DAUGHTER.

"Damsel, I say unto thee, arise."
One of the rulers of the synagogue, Jairus by name, had a daughter whom he loved greatly, and she was dying.



(6) MARY MAGDALENE.

Gospel according to St. Matthew.
Jesus, being at Bethany, was in the house of Simon, the Leper, and Mary Magdalene, after much difficulty, obtains permission to come before Jesus, and breaks an alabaster box of ointment over the Saviour's feet, and wipes them tenderly with her luxuriant hair.



(7) THE TRIUMPHAL ENTRY INTO JERUSALEM.

Gospel according to St. Luke.

The whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen; saying, "Blessed be the King that cometh in the name of the Lord; peace in heaven, and glory in the highest."



(8) THE LAST SUPPER AND SACRAMENT.

Gospel according to St. Luke.

And when evening was come Jesus sat at table with his disciples, and said, "Behold the hand of him that betrayeth me is with me at table;" and they were very sorrowful and began each to ask, "Is it I?" And Jesus said, "It is one of the twelve who dippeh his hand with me in the dish."



(9) IN THE GARDEN OF OLIVES.

Gospel according to St. Luke.

And he was withdrawn from them about a stone's cast, and kneeled down and prayed, saying, "Father, if thou be willing, remove this cup from me; nevertheless, not my will, but thine be done." And there appeared an angel unto him from heaven, strengthening him. And being in an agony he prayed more earnestly, and his sweat was as it were great drops of blood falling down to the ground.



(10) "SIMON, SLEEPEST THOU?"

Gospel according to St. Matthew.

And he cometh to his disciples, and findeth them asleep, and saith unto Peter, "What could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh weak."



(11) THE BETRAYAL AND ARREST.

Gospel according to St. John.

Judas then having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. The traitor had given them this signal: "Whomsoever I shall kiss, that same is he, hold him fast." And forthwith he came to Jesus and said, "Hail, Master," and kissed him. . . . Then came they, and laid hands on Jesus and took him.

Simon Peter, having a sword, drew it and smote the high priest's servant and cut off his right ear. . . . Then Jesus said unto Peter, "Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?"



(12) JESUS BEFORE CAIAPHAS.

Gospel according to St. Mark.

The chief priests held a consultation with the elders and scribes and the whole council seeking witness against Jesus to condemn him to death; but they found nothing against him, as there were but false witnesses.

Gospel according to St. Matthew.

And the High Priest answered and said unto him, "I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God." Jesus saith unto them, "Thou hast said. . . ."

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(13) PETER'S DENIAL.

Before the cock crow, thou shalt deny me thrice."
Gospel according to St. John.
Then saith the damsel that kept the door unto Peter, "Art not thou also one of this man's disciples?" He saith, "I am not," and Peter stood with them, and warmed himself. Then one near the fire also asked him, "Art not thou also one of his disciples?" He denied it, and said, "I am not."



(16) ECCE HOMO! (BEHOLD THE MAN.)

Gospel according to St. John.
Pilate therefore went forth again, and saith unto them, "Behold, I bring him forth to you, that ye may know that I find no fault in him."



(19) THE INCIDENT OF ST. VERONICA.

We have in this picture illustrated the tradition of St. Veronica.



(22 & 23) THE AGONY AND DESCENT FROM THE CROSS.

Gospel according to St. John.
And after this Joseph of Arimathea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus, and Pilate gave him leave. He came therefore, and took the body of Jesus.



(14) JESUS BEFORE PILATE.

Gospel according to St. John.
Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the Passover.



(17) JESUS IS MADE TO CARRY HIS CROSS.

Gospel according to St. Matthew.
And after they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.



(20) THE ASCENT TO CALVARY.

Gospel according to St. Mark.
And they bring him into the place Golgotha, which is being interpreted, the place of a skull (Calvary).



(24) THE BURIAL OF CHRIST.

Gospel according to St. John.
Now in the place where he was crucified there was a garden, and in the garden a new sepulchre, wherein was never man laid. There laid they Jesus therefore because of the Jews' preparation day: for the sepulchre was nigh at hand.



(15) THE SCOURGING.

Gospel according to St. Matthew.
Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers. And they stripped him and put on him a scarlet robe. And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand; and they bowed the knee before him and mocked him, saying, "Hail, King of the Jews!" And they spit upon him, and took the reed and smote him on the head.



(18) JESUS FALLS FOR THE FIRST TIME.

Surrounded by a hostile and brutal mob, stumbling 'neath the weight of His cross, Jesus wends His sorrowful way from the streets of Jerusalem, His heart breaking with the injuries and insults inflicted by the multitude for whom He is giving His life.



(21) THE CRUCIFIXION.

Gospel according to St. Luke.

And when they were come to the place called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

Gospel according to St. Mark.
And at the ninth hour Jesus cried with a loud voice, saying, "Eloi, Eloi, lama Sabachthan!" which is being interpreted, "My God, my God, why hast thou forsaken me?"



(25) THE RESURRECTION.

The chief priests and Pharisees, fearing that the prophecy of Jesus would come to pass, placed a guard around the tomb. As the soldiers slept, the angels appeared, lifted the stone from the tomb, and Jesus, restored to life, rose. The guard then woke, and stricken with terror at this vision, fell to earth as if dead.

tical eo.
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Things Theatrical in Empire City

By J. L. Hoff.

New York Manager, Show World.



NEW YORK, Dec. 14.—Sunday closing has been, to the exclusion of about everything else, the chief topic of conversation along the Great White Way during the week. Justice O'Gorman's decision left no loop holes and General Bingham put the entire metropolitan police force on the job. There is no denying the fact that, so far as places of amusement were concerned New York was a closed town Sunday, Dec. 8.

It is deserving of mention that there was no attempt on the part of amusement managers to evade the law, which proves that they are law abiding citizens and not chronic law-breakers, as some would like to make it appear.

It is also worth noting that while all wholesome places of amusement were closed on Sunday about all the saloons in the three boroughs were open and doing a rushing business. A few of the amusement loving thousands found relief in the big restaurants where music was permitted, but for the great majority Sunday was a gloomy, dreary day in "Little Old New York."

To say that the public is indignant at the turn of affairs is putting it mildly. Wherever and whenever two or three were gathered together there was an indignation meeting. At almost every available hall German Singing Societies and labor unions met and resolved against the condition of things. Even preachers in their pulpits deplored the strict interpretation and enforcement of the law.

Plan to Change Law.

But it is not possible for such conditions to exist for long. Already steps are being taken to legalize by ordinance most of the forms of amusement interdicted. This will be followed by some form of legislative enactment which will afford a law more suited to the needs of the public.

Relief will not be obtained without a struggle. The spirit of the Puritan Fathers is not quite dead yet. Already Church federations and Bible societies are putting up a protest against any change in the conditions that prevailed last Sunday. While these protests will be given scant consideration by the New York Board of Aldermen, conditions will be different when the question reaches Albany. Up there the country solons have a way of holding up the things that are wanted by the people of New York City, and, as this is a question in which the up-state folks are but little concerned, it will be difficult to overcome the religious scruples of the "Rube" legislator.

There have been various estimates giv-

Fifty theaters and concert halls were closed, depriving several hundred employees and professionals of the proceeds of a day's work. Loss in wages estimated at \$75,000; loss in gross receipts, \$150,000.

Four hundred penny arcades and moving picture theaters lost their best day's business. Some of these do as high as \$500 gross on Sunday; \$100 would be a low average; this would give a loss of \$40,000. More than 3,000 people find employment in the M. P. theaters of Greater New York.

The closed Sunday was particularly hard upon the several hundred vaudeville

were attended by many professional friends of the deceased.

Plays That Still Make Good.

There seems to be no falling off of a serious nature in the patronage being accorded to the season's recognized successes. Christmas and the shopping season always does clip something from the box office receipts, so no one is unduly alarmed.

The Grand Army Man and the Merry Widow are still the prime favorites. The *Witching Hour* with John Mason, at the Hackett theater, has arrived to the dig-

Charity Ball; Harlem Opera house, the first presentation in New York of Sudermann's *Die Ehre*.

Elsie Janis and The Hoyden close the engagement at Wallack's Dec. 14, and go on tour. A Knight for a Day opens Dec. 16.

At other theaters: American, The Life of an Actress; West End, The Old Homestead; Yorkville, Lillian Mortimer in Bunco in Arizona; New Star, Marion Ballou in The Little Organ Grinder; Fourteenth Street, Russell Brothers in The Hired Girl's Millions; Metropolis, Johnny and Emma Ray in King Casey; Hurtig & Seamon's, Phil Sheridan's City Sports; Dewey, Watson's Burlesquers; Gotham, William's Ideals; Thalia, The Convict and the Girl; Murray Hill, Vanity Fair Burlesquers.

Mrs. Rankin's Benefit.

The only big new feature of last week was the benefit for Mrs. McKee Rankin at Broadway theater, Thursday afternoon, Dec. 12. Those who took part were: Henry W. Savage's The Merry Widow company; Kyrle Bellew, who delivered an address; Lew Fields and his company in The Girl Behind the Counter; Elsie Janis and Joseph Cawthorn, Ermete Novelli, Viola Allen, Cecilia Loftus, Edwin Arden, Edmund Breese and Forrest Robinson in the trial scene from The Merchant of Venice; May Irwin, Madame Nazimova and her company in the third act of A Doll's House; Jefferson De Angelis, Blanche Ring and Alexander Carr in a few minutes from The Great White Way; Rose Stahl and her company in the second act of The Chorus Lady; Geo. M. Cohan and Victor Herbert and orchestra.

The house was sold out and a large sum was realized.

New Play Tried at Albany.

The Circus Man, a musical comedy by Harry Von Tilzer and Vincent Bryan, was tried out at Harman's Bleeker Hall, Albany, N. Y., Dec. 8, to a packed house, many of whom were from New York.

The comedy was presented in what was termed two "rings"—to use a Barnum phrase. These dual acts comprised the paraphernalia and accouterments of the familiar circus tent, in which the players disported themselves in every quaint garment known to Dan Rice.

Chief among the fun makers was Fred Mace, late of the Chinese Honeymoon, Piff, Paff, Pouf, and other plays. He introduced a topical song, "You'll Have to Wait a Little Longer," following this with a laughable ditty, "Pass it Along to Father." Walter Lawrence sang the sentimental ballad of the show, "Sometime," in a high tenor. Miss Dorothy Webb, late with The Umpire, Miss Madge Laur-



FLOYD CREWS.

Sykes Photo, Chicago

Famous as a poster artist Floyd Crews is widely known to the people of the amusement professions. Mr. Crews is a graduate from the Chicago Art Institute and designed the posters for many notable musical comedy productions.

performers who have to depend upon the Sunday concert almost entirely for what they get in the way of "time." Then there were hundreds of dancing and social clubs that give some sort of entertainment on Sunday, but were unable to do so because of the law.

The Musical Union estimated that fully 1,500 of its members were deprived of their usual Sunday jobs.

Altogether it was a most deplorable state of things; something New Yorkers do not care to see repeated again.

Sad Finale for Actress.

The tragic end of Clara Bloodgood, who took her own life while playing in Baltimore last week, had a depressing effect in theatrical circles. Ever since Miss Bloodgood appeared in the Clyde Fitch play, The Truth, at the Criterion theater, last season, it has been conceded that she had in her the stuff of which great artists are made. Up to now no one has come forward with a reason for her act that is at all clear. Even her husband, William Lambier, professes to know nothing. General nervous breakdown seems to have been the immediate cause.

The remains were brought to New York and on Saturday, Dec. 7, interment was made at Woodlawn. The funeral services were held at St. George's church and week's bills were: Fifth Avenue, The

nity of a success, and will remain indefinitely. The same observation is true of The Warrens of Virginia at the Belasco theater.

This adds two more to the list of successes given last week, all of which are still to the good, and help to refute the oft repeated pessimism that "hard times" are putting New York theatrical enterprises to the bad.

Ermete Novelli and his company close their engagement at the Lyric, Dec. 14, and Channing Pollock's The Secret Orchard, presented by Bradford, Reid & Hunter, opens Dec. 16.

Weber Skit a Failure.

Joe Weber gave up trying to make a go of Hip, Hip, Hurrah, and closed his house to prepare a new deal in which Lulu Glaser, Chas. Ross and others will be featured—in a burlesque of The Merry Widow.

The Lancers, in which Cecilia Loftus and Lawrence D'Orsay are featured, proved a losing venture and closed Dec. 14, leaving Daly's dark for a week.

The Lion and the Mouse, playing a successful engagement at the Academy, will give way in a few weeks to The Round Up.

At Keith & Proctor's stock houses last week's bills were: Fifth Avenue, The



LIZZIE ROONEY.

Among America's most dashing equestriennes, who has been a leading feature of a number of the large circuses, including Ringling Brothers for seven seasons, Campbell Brothers one, Sells-Floto one and Gollmar Brothers three, is Miss Lizzie Rooney, an excellent likeness of whom adorns this page of THE SHOW WORLD. Miss Rooney has been engaged by the Gollmar Brothers for the season of 1908. She owns her own stock.

en of the cost of a closed Sunday to the various amusement interests of the city. The figures reach the \$200,000 mark—a conservative estimate.



THE LATE PAPIITA.

World-famed as a fire dancer Papinta was popular with theatergoers who were genuinely sorrowful at her sudden death abroad a few weeks ago.

ence and Neil McNeil, who played the part of the sheriff, were in the cast.

The production is under the management of Klaw & Erlanger and was staged by Ned Wayburn.

Death of James H. Stoddard.

James Henry Stoddard, the veteran actor, whose life forms one of the most interesting chapters in the history of the New York stage, died Monday, Dec. 9, at

his home in Sewaren, N. J. Mr. Stoddard was born in Barnsley, Yorkshire, England, Oct. 21, 1827.

His first appearance was at the Royal theater, Aberdeen, Scotland, in November, 1848. He sailed for America in August, 1851, and in September of that year made his first appearance at Wallack's theater, Broadway and Broome street, in a small character in Brough's once popular farce, A Phenomenon in a Smock Frock. He remained in Mr. Wallack's company in a humble capacity for two seasons. He was married Oct. 28, 1855, to Mrs. Conover (Matilda Phillips), a member of the same company. Stoddard joined Laura Keane at the opening of her Olympia theater in 1856 and became Leonard Wood's principal comedian when he took the Olympia in 1866. He afterwards joined Lester Wallack's company, with which he was identified for eleven years. After a short starring tour, Stoddard joined A. M. Palmer's company, with whom he remained for twenty years. His greatest hit was as Money-penny in The Long Strike, a melodrama.

Mr. Stoddard is well remembered for his performance of Col. Preston in Alabama; Abel Murcott in Our American Cousin; the mock Duke in The Honey-moon; Henry Dove in Married Life; Dr. Langloss in The Heir at Law; and Jean Tourguen in The Broken Seal. He retired from the stage some time ago. The funeral services were held from his late residence, Sewaren, N. J., Wednesday, Dec. 11, at 2 P. M., and were attended by many friends in the profession.

T. H. O'Neil Dies Suddenly.

T. H. O'Neil, manager of the Lew Fields company, now playing at the Lew Fields Herald Square theater, in The Girl Behind the Counter, died at 5 o'clock, Sunday morning, Dec. 8, in Mrs. Alston's hospital, 26 West Sixty-first street, after an illness of only thirty-two hours.

Death was caused by cerebral hemorrhage. The deceased was forty-seven years old and one of the best known theatrical managers in the country. The funeral was held Monday, Dec. 9, and was attended by the entire Lew Fields company. Burial was made at Toronto, the birth-place of the deceased.

Mr. O'Neil leaves a widow, who was Miss Florence Ford, of Niagara Falls, and a daughter, Gladys, eleven years old. In Toronto he has a widowed mother, Mrs. T. H. O'Neil, Sr., and four sisters, Mrs. W. B. Davies, of Chicago; Mrs. J. A. Ewan, of Toronto; two unmarried sisters, the Misses Rosa and Ella O'Neil, of Toronto, and three brothers, Arthur and James O'Neil, of Toronto, and William O'Neil, of Chicago.

A Sam Bernard Theater.

Felix Isman has secured the lease of the Broadway theater at the conclusion of Litt & Dingwell's tenancy and will transform it into a home for Sam Bernard and his company of fun makers to be assembled.

Bernard has closed the Hoggeneimer play and enlisted under the banner of the Shuberts, who will present him in a new play within the next month at the Casino. The play deals with the adventures of a German-American costumer in New York, and the first and second acts are laid in this city, and the third and last act in Long Branch.

There are several reasons advanced for the closing of The Rich Mr. Hoggeneimer, but the real reason is that Sam Bernard can't be happy away from the glitter of the "White Lights." Hoggeneimer

and five free acts under the general management of Andy DeKreko. Jean DeKreko is advance man, Gabriel DeKreko, in charge of concessions; Charles DeKreko, general amusement manager, and George DeKreko, master of transportation. This is probably the largest carnival combination that has been organized in the states for a South American tour.

Most of the acts for the company were booked by the Trans-Continental Amusement Co., which has offices in the Knickerbocker Theater building, New York, of which F. M. Schubert, A. A. Metzger, and Gus H. Fishbach are eastern representatives.

Recent Vaudeville Bills.

Last week's vaudeville bills at all houses were of sufficient interest to attract. The Keith & Proctor houses gave their usual good menu of entertainment. Percy Williams had an added novelty at the Colonial in May Irwin, who is funny just to look at. Klaw & Erlanger's advanced vaudeville at the New York suffers from the absence of Harry Lauder, but is endeavoring to feature Suzanne Adams instead. Here are the bills:

Keith & Proctor's houses, 23d street—Ross & Fenton; Cressy & Dayne; Gallati's Monkeys; Swor Bros.; Kokin; Eckhoff & Gordon; Romany Troupe; Pocchianini Troupe.

Quigley Brothers; Okabe Family; the Georgetown; Radie Furman; Mme. Chester's Statue Dog.

Hammerstein's.—Fred Karno's London Pantomime Co., presenting The Mummified Birds in A Night In An English Music Hall; McMahon's Pullman Porter Maids; Alec Hurley; Billy Clifford; Josephine Sabel; Charlotte Parry & Co.; Warren & Blanchard; Keno, Welsh & Melrose; Delmore Sisters.

Tony Pastor's.—Devlin & Ellwood; Miss Carris Scott; Bartlett & Collins; John F. Clark; Grace Orma, Clifford & Hall; Sam Rowley; Murray Clayton & Drew.

Aborn Opera Company For Brooklyn.

For the week of Dec. 16, the Aborn Opera company, which has held forth at Blaney's Lincoln Square theater for some months, will offer The Chimes of Normandy as its closing engagement and then go over to Brooklyn for Christmas week.

In this offering Milton Aborn, formerly a well known performer in light opera roles, will appear in the character of Gaspard, made celebrated by him years ago.

For the Brooklyn engagement the Aborns have secured from Klaw & Erlanger the Grand Opera house, until recently used for "advanced vaudeville." Robin Hood will be the opening opera.



F. WORTHINGTON BUTTS.

Among those identified with the profession of entertainment in Chicago none are more popular with managers and artists than F. Worthington Butts, general western representative of the Morgan Lithograph Co., with headquarters in the Grand Opera House Building. Since opening the Chicago branch for the Morgan Co., Mr. Butts has broken all records in placing orders for lithographic work. Among his creations for 1907 are included striking posters for The Girl Question, The Umpire, A Knight for a Day, Time Place and Girl, Flower of the Ranch, The Man from Home and The Land of Dollars, not to mention a single order for 2,000,000 illuminated covers for THE SHOW WORLD. Mr. Butts possesses a genial disposition, and is a gentleman of strict integrity, deservedly enjoying the confidence and esteem of his clients in the commercial and professional world.

Fifty-eighth Street—Stella Mayhew; Gillette's Dogs; Hassan Ben Ali Troupe; Nichol Sisters; Hoey & Lea; Avon Comedy Four; Charles Wilson.

Union Square—Boston Fadettes; Batty's Bears; Chas. Semon, Raymond & Caverly; Three Leightons; Netta Vesta; Foy & Clark; Hayes & Johnson.

One Hundred and Twenty-fifth Street.—Gertrude Hoffman, The Star Bout; Stelling & Revelle; Martin Brothers; the Seven Mowatts; Bobby North.

Percy Williams houses.—Colonial.—May Irwin; Fred Bond; Dan Burke; Jas. J. Morton; Eight Bedouin Arabs; Shields & Paul; Italian Trio; Otto Brothers; Vitagraph; Princess Trilixie, Wonderful Trained Horse.

Alhambra.—Fred Walton & Co., Paradise Alley; Lilly Lena; Gracie Emmett & Co.; Cameron & Flanagan; Hill & Whit-tacker; Zaretsky Troupe; Sam Williams' Vitagraph; Les Trombetta.

Klaw & Erlanger.—New York Theater.—Mme. Suzanne Adams; Maude Hall Ma-cy; The Magpie and the Jay; Julian Rose;

Harry Boise, of the Sensational Boises, was a recent caller at the office of THE SHOW WORLD. This team of aerialists hut recently returned from Cuba and are now booking time for the coming season.

The Aerial Lowes expect to leave New York soon for a tour of the coast.

Maurice S. Cecil, last season with the Sells-Floto shows, is spending the winter at his home in New York. He was with the Hagenbeck show as interpreter the season before on the trip to Mexico. Mr. Cecil claims to have toured every country on the globe and that he can make himself understood wherever he happens to be. He has signed with one of the big ones for the coming season. Mr. Cecil expects to visit friends in Chicago this current week.

Hard on Harrisburg.

Lew Dockstader does not keep all his jokes for the stage. One of his jokes that he does not tell on the stage is

about a waiter who never lived anywhere except in Harrisburg. The waiter told Mr. Dockstader of a dream that he had had the night before. He dreamed that he went to heaven, but St. Peter said: "Move on, Mistah Brown, they ain't no more room heah." He went to the other place and was again told to move along. Mr. Brown then said, "I jess throw up my hands and cry out, dis-palrin' like, 'Good Lawd, has I got to back to Harrisburg?'"

DAN RICE'S FAMOUS SHOW.

Interesting Relic of the Great Clown as Preserved by an Admirer.

Through the courtesy of John E. Williams, the well-known city billposter of Oshkosh, Wis., and the Billposter and Distributor,



OLD DAN RICE PROGRAM.

THE SHOW WORLD is enabled to present herewith a miniature reproduction of one of Dan Rice's old programs, giving an interesting review of some of the special acts and features of his celebrated show as it toured the country more than forty-five years ago. The particular performance, in connection with which this program was issued, was given at Oshkosh on Saturday night, July 12, 1862, before an immense audience. Mr. Williams—then only a mere lad—witnessed this exhibition, in company with a score of other youngsters, all of whom were enthusiastic admirers of America's most famous and popular clown, the great and only Dan Rice. As city billposter and opera house manager, Mr. Williams has for many years been brought closely in touch with practically everyone connected with a tented or travelling theatrical show, and in all amusement circles he deservedly enjoys the highest esteem and popularity.

RINGLING BROTHERS

(Continued from Page 5.)

James A. Bailey had sold a half interest in the Adam Forepaugh & Sells Brothers shows to Ringling Brothers, who were to manage it.

Another startling piece of circus news THE SHOW WORLD was privileged to publish a month ago, announcing the fact that Ringling Brothers had purchased, "stock, barrel and trigger," the famous Barnum & Bailey Greatest Show on Earth. This makes them owners of the leasehold of the Madison Square Garden and opens the way into New York City. They also own vast winter quarters at Stock-on-Trent, England, at Baraboo, Wis., and Bridgeport, Conn. They own the physical equipment of the Buffalo Bill Show, and are in entire possession of the three greatest circus institutions in the world. They dominate the white tent interests of America, and control the circus business of the world. Ringling Brothers have done wonders in putting the circus business upon an up-to-date, responsible, banking basis, and now that wasteful opposition wars are eliminated, they may be depended upon to devote their energies and means to bettering this popular American amusement.

Here's to a long life and great prosperity for the distinguished Ringling Brothers, who have done so much to honor, develop and magnetize circus entertainment.



JOSEPH BEURER.

The man on the door at Hopkins' Grand Opera House, Memphis, Tenn., during the winter season, and in the box office at the White City (East End Park) during the summer season. He has practically been reared in the theatrical business,

never played to less than four figures and has hardly been seen outside New York.

On Saturday, Dec. 14, the DeKreko Bros. and their combined shows sailed from New York on the SS. Saratoga, for a tour of Cuba and South America. The combination consists of twenty-six shows

CINCINNATI AMUSEMENTS BOOMING

RESUME of the year in theatrics and allied amusements in Cincinnati stamps the city unqualifiedly as one of the foremost amusement centers in the United States. With its numerous homes of entertainment progressively and capably managed; with a population which works energetically and enthusiastically and enters upon its pleasures with similar vim and eagerness, and with offerings which would tempt even those not theatrically inclined, Cincinnati stands well to the fore among what are technically termed "good" towns.

Playhouses, electric theaters, skating rinks, film exchanges, famous bands, lithograph plants and concert halls; all these Cincinnati has in abundance. It is the home of numerous professionals whose names are known far and wide; when the white top season closes some of the best known in the world of tented arenas return to their residences in Cincinnati and a glance at the pictures of the theatrical magnates who rule over the destinies of Cincinnati amusements will show the calibre of the men engaged in purveying pleasure to its masses and classes.

Grand Opera House a Mecca.

The Grand Opera house, under the management of Rainforth & Havlin, is the mecca for the first-nighter who delights in soft shaded lights, the swish of skirts, the airy chatter of the seat-holders and the artistry of famous players. The house staff includes: T. Aylward, treasurer; Albert Birnbryer, assistant treasurer; Harold D. Armacost, chief usher; John Mayon, head doorkeeper; M. Gavin, advertising agent; Henry Froehlich, orchestra leader; George Fields, master carpenter; E. T. Harvey, scenic artist; Chas. Spoerlein, master of properties; Harry Redmond, electrician, and Mrs. Bowers, ballet mistress.

Another playhouse held in high estimation by the lovers of dramatics is the Lyric theater. "Let's go down to the Lyric tonight" is often remarked in Cincinnati homes where its reputation of always providing splendid entertainment is well known. The capable staff of the playhouse numbers: Emil Ankermiller, press representative and assistant manager; Louis Judah, treasurer; James Day, advertising agent and doorkeeper; Mr. Stark, chief usher; August Peters, orchestra leader; Edward Kelly, stage manager; Andy Bolan, property man, and Clifford Redmond, electrician.

To pleasure seekers who like their portion of rural comedy diluted with a merry farce or rollicking musical comedy the Walnut Street theater makes a strong appeal. It's the home of jolly entertainment and as the menu is constantly changed the patrons of the popular playhouse are never surfeited with one form of entertainment. The directing staff of the theater is: H. K. Shokley, manager; A. G. Hettishelmer, treasurer; F. W. Strautmann, assistant treasurer; Geo. Shipman, house superintendent; H. Richardson, advertising agent; W. Thompson, biller; G. Murray, biller; C. Hamer, biller; W. Murray, chief usher; George Homer, electrician; T. J. Fields, stage manager; William Taggart, assistant stage manager; A. Lehman, fly man; Wm. Ettie, grip; Fred Walker, grip; Gus Uchtman, property man; J. Graham, assistant property man; C. Kinckly, stage door tender, and J. Crawford, house officer.

Columbia Offers Fine Program.

Lovers of good vaudeville—and there are a host of them in Cincinnati—swear by the Columbia theater. From the gallery god to the most blasé seatholder a pleased ripple of anticipation is discernible on Monday night when the program is first disclosed. Patrons of the continuous always find a bill to their liking at the Columbia and are courteously treated by the appended staff: H. M. Ziegler, manager; H. K. Shokley, assistant manager and secretary; George Schoettle, treasurer; Charles W. Schweitzer, assistant treasurer; George McArthur, stage manager; Jacob Bohrer, leader of orchestra; George Kollman, Jr., front doorkeeper; Robert Gwynn, gallery doorkeeper; Joseph Roache, chief usher; Chris Dilg, stage doorkeeper; Noah Redick, janitor; Charles L. Doran, press representative; H. Richardson, advertising agent; Oscar Warden, electrician; Neil McGulre, property man, and Charles McGee, house officer.

A resident company invariably lends a solidity to the theatrical situation, especially does this hold true when the company is up to the high standard observed by the Forepaugh stock company at the Olympic theater. With a fine cast, splendid settings and thorough stage management, the plays offered at this playhouse are assured of an adequate production and intelligent interpretation. The house staff includes: George F. and L. Forepaugh film managers; Priestly Morrison, stage director; Robert Ely, stage manager; Edward W. Lawrence, treasurer; Willis Lawrence, assistant treasurer; Dennis Flood, chief artist; George Smith, assistant artist; Charles A. Havic, master carpenter; Jacob Bruehl, property master; John Zuber, chief electrician, and William J. Kopp, musical director.

Without question the Lyceum theater is one of the most popular playhouses Cincinnati can boast of. Whether this is due to the fact that some of the pieces offered are the proper medley of tears

Resume of the Year Stamps City as One of the Foremost Theatrically in the Country.

BY CLARENCE E. RONEY.

and laughs or because the thrills and chills of good melodramas are a potent drawing card is a much mooted question. The efficient staff comprises: Frank English, treasurer; Dan Roberts, assistant treasurer; Nilmont Green, chief usher; Charles Meyer, stage manager; Mr. Kibby, assistant stage carpenter; Harry Rowe, property man; Mr. Shuck, assistant property man; J. Laurie, electrician; Joe Welsh, stage hand; Mr. Barnes, stage hand, and John Tuleen, flyman.

Heuck's Pretty and Popular.

Heuck's theater is noted for its good musical plays and minstrels. Most of the new popular songs are introduced at Heuck's and then emancipate into hurdy-gurdy and pianola popularity. The staff of the pretty little playhouse includes: W. M. Uhrig, treasurer; Ben Hagan, assistant treasurer; Ed. Zaek, stage manager; Carl Smedley, electrician; Joe Bamhurger, property man; Earl Clyne, assistant property man; Lowell Draper, chief usher; Louis Weigand, leader of orchestra; Charles Goldsmith, doorkeeper; Dan Highberger, stage carpenter; James Day, advertising agent; John Wiegand, Gus Lieboldt, Rieh Brand, Joseph Loebker, Louis Brand and William Bellstedt members of orchestra.

Burlesque of the better sort can claim a great many patrons here in Cincinnati, where two theaters are devoted to its use. The Standard theater has an established clientele and has offered any number of good attractions to the past season with future bookings promising more and better shows. The attaches of this house are: Rud Hynicka, manager; George Dresselhaus, treasurer; Mr. Wheeler, leader of orchestra; D. Meyer, chief usher; John Ecker, stage manager; Jas. Hendricks, electrician; George Hendricks, property man; Tom Carby, advertising manager, and Eugene Sheridan, chief doorkeeper.

The People's theater is the other home of burlesque and it, too, numbers its patrons by the proverbial legion. The clean, funny attractions that play at this house have made it justly popular and the house has enjoyed a prosperous year. Heuck & Pennessy are the managers and the house staff includes: Duke G. E. Black, treasurer; Joseph Maher, assistant treasurer; James Day, advertising agent; Harris Kuhr, doorkeeper; Joe Wolf, gallery door; Joe Cone, C. Kohlhandt, H. Birk, J. Fink and H. Brothers, ushers; Charles Mack, stage manager; Frank Roell, property man; Paul Finne, musical director; Elsner, Mackey and Reimer, stage hands.

Vaudeville Growth Surprising.

The growth of vaudeville in Cincinnati has gone on rather quietly but far surpasses the limit the average person imagines. To say there are thirty places in Cincinnati, Newport and Covington where vaudeville is given daily would probably be a conservative statement.

Some of these so-called "theaters" are but vacant stores, fitted up with a stage at one end and a ticket window at the other, but they are vaudeville amusement houses none the less. They grew up from the moving picture theater of two years ago. The public wanted soup with its tiny bite of fish, and therefore it became necessary to add the illustrated song, and after that vaudeville acts. As a result there are thirty places in Cincinnati and vicinity where for from five to seventy-five cents, vaudeville in greater or less degrees of elegance, may be seen.

The five and ten-cent theater appears to be a permanent institution. Its vaudeville performers are usually graduates from the "amateur nights" at the regular burlesque and vaudeville theaters, and often graduate into the first-class houses. There have been instances of this in Cincinnati. The five and ten-cent theater is generally run on the economy plan. The manager is the lecturer, stage manager and bioscope operator. The ticket seller is the piano player and the chief usher, as occasion requires. This two-man or one-man-and-a-girl organization direct from five to ten performances a day, with two or three changes of bill per week, and the daily receipts run from \$30 to \$60 and sometimes more.

Electric Theaters Well Patronized.

Relative to this form of entertainment one of the foremost exponents of ten-cent vaudeville is the Majestic theater. The roster of this theater is: Dan Bauer, proprietor and manager; Terry Davies, stage manager; Carl Eckerle, Alph Lampe, Frank P. Hoelscher, Wm. H. Byrnes, Wm. J. Heeg, players in the orchestra, and H. J. McHarg, director.

The Casino theater, which is also a popular home of low-priced continuous, is owned by Tony Ialman, and managed by Charles Franklin, who is assisted by the following staff: Joe Wessels, treasurer; Dick Snow, doorkeeper; Little Himp, electrician; S. J. Grosse, musical director. H. E. Barnes, N. R. Melvin, F. C. Franks and Jack Westaver comprise the orchestra.

Electric theaters are distinctly popular in Cincinnati and there are a great number of them scattered throughout the city. These places of amusement are recognized by the press and public as an educational advantage and an innocent form of enjoyment for women and children. The industry has not reached its final growth here and the proprietors of moving picture theaters are looking forward to many more prosperous years. A list of Cincinnati theatricums is appended:

Ohio theater—McMahan & Jackson, managers, 214 West Fifth street, seating capacity, 400.

Ohio Vaudeville theater—McMahan & Jackson, managers, 306 West Fifth street, seating capacity, 300.

Empire theater—Lathrop & Buck, managers, 1525 Vine street, seating capacity, 85.

Broadway theater—McMahan & Jackson, managers, seating capacity, 200.

Auditorium theater—E. B. Hooper, manager, Walnut and Fifth streets, seating capacity, 300.

Vauda theater—Harry Warner, manager, 32 East Fifth street, seating capacity, 152.

Little Electric—Spath & Zesterman, managers, 1015 Vine street, seating capacity, 120.

Little Electric—Spath & Zesterman, managers, 1023 Treman avenue, seating capacity, 100.

Little Electric—Spath & Zesterman, managers, 4020 Hamilton avenue, seating capacity, 150.

Little Electric—Spath & Zesterman, managers, corner Calrain and Marshall streets, seating capacity, 350.

Wonderland theater—Central Amusement Company, managers, 1211 Vine street, seating capacity, 160.

Fatherland theater—Frank Conley, manager, 1707 Vine street, seating capacity, 75.

Princess theater—A. P. Russ, manager, 1431 Central avenue, seating capacity, 200.

Scenic theater—Mr. Reilly, manager, 147 West Fifth street, seating capacity, 150.

Orpheum theater—Twelfth street near Main, seating capacity, 50.

McMahan & Jackson to the Fore.

As would be noted from the above list McMahan & Jackson are prominently identified as moving picture purveyors in Cincinnati. The firm, however, does not limit its enterprise to this city as the following list of electric theaters owned in other cities would testify: Ohio theater, Aurora, Ind.; Ohio theater, Lawrenceburg, Ind.; Ohio theater, Georgetown, Ky.; Ohio theater, Brookville, Ind., and the Ohio theater, Cynthia, Ky. They also have a branch office in the Grand Opera House building, Aurora, Ind.

The Nolan Film Co. and the Southern Film Exchange are both prominent figures in the moving picture world and the presence of their general office here lends additional prominence to Cincinnati as an amusement center. The officers and attaches of the Nolan Film Co. are: T. A. Nolan, president; E. R. Shaw, secretary; A. P. Ross, shipping clerk; Frank Haines, assistant shipping clerk; F. Brockell, bookkeeper; C. Smith, song slide inspector, and Miss Louise Rusche, stenographer. The working staff of the Southern Film Exchange is: Thomas A. Reilly, general manager; E. P. Bernardi, manager; Paul Denny, assistant to general manager; C. L. Kendall, shipping clerk; H. E. Harbaugh, assistant shipping clerk; W. A. Carey, foreman repair department; Geo. Ganzert, foreman slide department; Chas. Cooper, Fred Hahn, John Lake, film inspectors; Frank Burton, song slide inspector; Joseph Cordes, sign designer; Jennie Malone, bookkeeper and cashier; Estelle Sotcher and Alma Dixon, stenographers, and A. L. Donnelly, bill clerk.

The staff of the Orpheum moving picture theater is: Mrs. H. B. Connelly, proprietress; H. Connelly, manager and Mrs. Haille Johnstone, assistant manager. The stock company of entertainers includes: Dan Harvey, Geo. Hammel, Bessie Golden, Babe Victoria and Geo. Herman.

Roller skating may claim many devotees in Cincinnati and several mammoth rinks have enjoyed a most prosperous season with the outlook still more favorable. The best known and probably the largest of these is the Music Hall rink. Fred J. Nall, the manager, has staged many unique affairs at this splendid rink, which is crowded nightly. A fine band, a floor of superb smoothness and management of the Nall brand have combined to make the pavilion most popular. The large staff of the Music Hall rink includes: Nanon and Gertrude Collins, refreshments and A. Jung is the leader of the band which has the following members: Andy Jung, Zac Jung, J. A. Lape, O. Easton, A. Menhardt, H. Hill and P. Angost. The attaches are Harry Theobald, Frank Shringer, Ed. Esberger, Hans Mayer, Charles Kremsner, Ralph Towers, Joe Altman, Richard Hoostman, Walter Bow-

erman, Harry Rettig, Herman Ritt, Felix Ochauer, Jack Goddard, Wm. Barrinton, May Feldkamp, and Edna Ellison. The principal officers of the Music Hall rink are Ed. Butler, secretary; Captain Wise, superintendent, and George M. Schwab, ticket agent.

Weber's Band Cincinnati Product.

Another amusement enterprise which Cincinnati has fostered is John C. Weber and his Prize Band. This organization which took the first prize at both the Buffalo Exposition and the annual convention of Elks held at Philadelphia, is one of the best known bands in the country and is famous for its soloists. It is conducted and managed by John C. Weber and the list of soloists include: Blanche B. Mihaffey, soprano; Ferd R. Weiss, cornet; Fritz Koch, horn; Mons. Emile Chevre, piccolo; Carl Kohlman, euphonium; Max Smith, trombone; Mons. Albert De Busscher, oboe, and Howard Kopp, bells. The membership of the band includes: A. Kuehn, G. Wolf, A. Marten, G. Brand, L. Brand, H. Knelsel, P. Brueggemann, A. Thome, A. Schultz, F. Lohmann, G. Schath, A. Gasdorf, A. Oker, Wm. Trinkle, R. Romer, G. Kohlmann, C. Gross, R. Bellstedt, G. Kuntz, C. Palis, A. Schrickel, C. Bernhardt, A. Schrickel, George Lochmann, E. J. Jarr, J. Bohrer, A. Esberger, F. Van Amburgh, R. Brand, H. Schath, J. Allen, F. Krenkel, J. Schuett and H. West.

The poster printing industry of Cincinnati leads all other cities of its size in the nation and furnishes more theatrical, circus and commercial stock paper than all the Southern, Western, New England and Pacific Coast States combined. Cincinnati to the poster printing world is what the collar and cuff factories are to Troy, N. Y. More than one-fourth of our entire population are interested in printing and its allied trades.

Fine Display on Billboards.

With twelve first-class theaters there is naturally a great amount of billing done and the fine showing the various playhouses effect on the boarding is due to the efficient labor of the following employees of the Cincinnati Billposting Co.: Frank Brooks, Geo. Davis, H. Arnold, J. Bolser, C. Bolser, E. Martin, Steve McFarland, John McFarland, John Fletcher and John Matthews. Cooney Bowers, recently manager of the John Chapman Co. is now connected with the Cincinnati office of THE SHOW WORLD.

Several circuses make their home here and among those who reside in the Queen City when the last white top has silently stolen away are: Oliver Scott, G. W. Aiken, E. C. Cullen, Walter Murphy, W. Davis, Geo. Murray, J. H. Donovan, Gilsey Abrams, Frank Purchell, W. Ray, Harry Martin, Cutty Service, I. Hester, Wm. Wormald, Harry South, Geo. Wormald, W. F. Adams, B. F. Miller, Dan Lynch, C. F. Mack.

Many professionals claim Cincinnati as a home—some of whom indeed spoke their first "piece" at the public schools—but they have scattered since to different parts of the country. Julius Cahn, now with the Frohmans; W. E. Gorman with in the Bishop's Carriage; Pauline Hall of opera fame; Julia Marlowe; Frank Jones, the tramp comedian; Bob Graham, en route; Sallie Cohen, with Rice & Cohen in vaudeville; Fanny Cohen, now in New York; Charley Broadwell, at present residing at Cincinnati; Annie Adams, the soubrette, now at Louisville, are a few of them.

Smiley Walker, press representative for Columbia and Walnut theaters, Cincinnati; W. Fenton, leading juvenile with the Forepaugh stock company; Charley McDonald, with Selma Herman in vaudeville; James Collins, at present residing in California; Harry Rainforth, at present manager of the Grand Opera house; Johnny Rogers, en route; H. Phillips, for years with Joseph Jefferson but now in Cincinnati in the pawnbroking business also started here.

Charles Ulrich, editor of THE SHOW WORLD and author of numerous successful plays, was born in this city.

Notable Circus Men Residents.

Dr. Horne toured earlier in the season with a dramatic company under tent, but is now residing in Cincinnati for the winter; W. E. Ferguson, for years general manager of Pawnee Bill's shows and Carl Hagenbach Trained Animal show, is also living at Cincinnati during the winter; and likewise Lee Williams, at one time secretary and manager of the Zoological Garden, Cincinnati, O., and last season with the Hagenbeck-Wallace show, but now associated with Stair & Havlin; Billy Shean, who played with Joe Murphy for many seasons, now en route; Herbert and Joe Cawthorn, now appearing with great success in musical comedy, and Cooney Bowers, who has played with J. K. Emmet, Clara Morris, Alice Oakes, Fred Pauling and many others but who is now associated with the Cincinnati office of THE SHOW WORLD, are all loyal Queen Cityites.

Dan R. Robinson, of the famous Robinson show, and Billy Wilson, the greatest four-horse rider in the world, are now located at Cincinnati.

Among the well known managers, now dead, are R. E. J. Miles, Barney McCauley, Herbert Heuck, Tom Snellbeck and M. C. K. Roberts.

Retrospection and investigation has shown the past year to be a very profitable one to Cincinnati amusement purveyors and the coming year it is hoped will be still better.

Bulwarks of Cincinnati Amusements

Leaders and Promoters of Entertainment in the Ohio Metropolis.



AUG. HERRMANN.
PRES. CINCINNATI BASE BALL
CLUB AND THEATRICAL MAGNATE.



JOHN H. HAYLIN.
CELEBRATED THEATRICAL MANAGER



GEO. B. COX.
ONE OF THE WEALTHIEST AMUSEMENT
PROMOTERS IN THE WORLD.



JOHN F. ROBINSON.
FAMOUS CIRCUS PROPRIETOR.



HON. JOSEPH L. RHINOCK
THEATRICAL MAGNATE AND
MEMBER OF CONGRESS.



GEO. SCHOETTLE.
TREAS. CINCINNATI BASE BALL CLUB
AND COLUMBIA THEATER.



W. M. UHRIG.
TREASURER HEUCK'S OPERA HOUSE.



HARRY RAINFORTH.
MANAGER, GRAND OPERA HOUSE.



GEO. A. CROSSON.
THEATER PROGRAM ADVERTISING.



MAURICE WOLFSON
TREASURER, CHESTER PARK



DAN BAUERS.
PROP. MAJESTIC VAUDEVILLE THEATER.



E. FRED M'GRILLIS.
MANAGER, NEW HOTEL HAYLIN.



DUKE E. BLACK.
TREASURER PEOPLE'S THEATER.



F. E. LANDMEIER.
PASSENGER AGENT C. C. & L. R. R.



"SMILEY" WALKER.
THEATRICAL MANAGER.



JOHN C. WEBER.
DIRECTOR PRIZE BAND OF AMERICA.



LOUIS JUDAH.
TREASURER, LYRIC THEATER.



CLARENCE E. RONEY.
CINCINNATI MANAGER, "THE SHOW WORLD"



I. M. SOUTHERN.
PRES. & GENL. MGR THE INTERSTATE
ADVERTISING CO. CIRCUS PROGRAMS
THEATER CURTAINS AND PROGRAMS



I. M. MARTIN.
MANAGER, CHESTER PARK.



A Resume and Other Things Musical

By C. P. McDonald



IN the yuletide season of the year, amid the festivities, joyous chants, clarion bells, screeching of over-worked ladies for fatigued cash-girls, and the clang of the patrol pushing through a surging, merry, good-natured crush of struggling humanity, carrying on its spacious bosom some personage who has seen fit to imbibe too freely of that which both cheers and inebriates, it is no easy task to sit down to a cold, dispassionate typewriter and endeavor to sum up, to an extent, what one of the most feverish years in the history of the music publishing business has been productive of.

Yet the genial directing manager of THE SHOW WORLD has commissioned me to undertake the task, and no matter how strenuous may be the undertaking or how fruitless the endeavor, I'm going to set forth a few deductions that I hardly believe will fall upon unhearing ears, no matter how distraught may be the occasion or how callous has become the business at large.

Revolution Fails to Come.

"There are really two corporations today in the business and in my opinion it is only a question of a short time until they will be cutting each other's throats. These two companies were formed, I candidly believe, with the avowed purpose of putting certain publishers out of the field, or at least putting them where they would be harmless.

"There are two publishers today who are in the business for the love of the game. There may be more, but I know only of these two. They have plenty of money (and it wasn't made in the music business, either), and they enjoy the excitement of the chase. The consolidation of all the publishers in the business into one company to fight these two men will not even dampen their ardor. It is useless for any consolidation of publishers to try and tell them the error of their ways. They have been successful in the business, they have their own private schemes to work out and their own money to lose in the event of the failure of their endeavors.

Will Not Act as a Unit.

"The publishers—by that I mean the representative publishers of the country—will never get together as a unit. The methods of one publisher are not the policies of another. I doubt if the consolidation which thinks it is destined to create a furor in the music world will hang together for many months. They will never get all of the boys in one mind, and that is most essential to the successful outcome of the venture.

To be reckoned with also are the five

and ten-cent stores. At the same time their numbers are on sale at these stores, and if they are not on sale the genial clerks behind the music counters blandly tell you they will get you a copy of any particular song you ask for. Whether the publisher sells direct to these stores or not, the ten-cent stores are getting their products, and it is therefore natural to suppose that they are being purchased from somebody who is not in the business for his health. Who is this person?

We are assured, from a thorough canvass of the situation, that this person is none other than the jobber, the malevolent jobber, the omnipresent jobber, the belighted individual who is leading the trade around by the back of the neck in the guise of a benefactor; that indispensable evil who publishes and pushes his own publications at the expense of an all too trusting clientele of legitimate publishers.

I am not specializing. I will say, how-

But the jobber is not the only thing that hurts business. One of the most salient and harmful features of the game is overproduction, and the publisher does not live who will deny that the business has suffered severely from this source of publishing contagion.

The output of new issues the past season has been remarkable. No sooner did a number show signs of gaining popularity than a new publication was shoved out on top of it, and the original good number fell by the wayside. This was due to the unprecedented race that has been on between the publishers to get the much-coveted big hit of the season, and the natural result has been that the big hit did not arrive, although innumerable big sellers found their way into the light of day.

The business thrived, however, so too much cannot be said against the policy of smothering a good, live hit with a new issue. But the Lord knows we were given some awful lemons and asked to

purchase of a certain song. That publisher afterward saw the possibilities of the song and conceded that perhaps his sentiment wasn't exactly right. Many of the country's hit-makers hail from Chicago. In fact, if the Chicago writers now in the business in New York were suddenly transported to England and the publishers thus deprived of their services, there would be an awful, aching void in the stock rooms of many publishers.

Let the Words and Music Club come to Chicago for a few days and line up the renegades of the profession here. Any Chicago publisher will openly confess that to secure a good song all he has to do is to telephone and offer some writer \$10 or \$15. That's traveling, is it not? It is, however, a state of facts and such conditions exist, and the man who can regulate them will be a godsend to the local community.

Despite all the drawbacks and impartiality of the business, it cannot be gainsaid that the year has been genuinely prosperous. And the outlook for the ensuing year is rosy and promising.

Let us therefore speculate on the pleasant side of things musical, and ponder over what Santa Claus will bring some of the big boys.

Will the two aforesaid corporations give Victor Kremer and Jerome Remick several new departments?

Will Kerry Mills give Joe Howard a bottle of wine?

Will T. B. Harms & Co. give Fred Fischer an unconditional release?

Will Jerome and Schwartz give Mr. Remick a receipted bill for royalty statements?

Will Joe Harris give his brother Charles a new banjo?

Will Leo Feist give us all an original parody?

Will Jos. W. Stern & Co. give the music corporations a partnership contract?

Will Harry, Jack, Jules and Albert Von Tilzer establish a peace conference?

Will somebody give Theodore Morse a book of new up-to-date hymns?

Will some kindly disposed publisher give Arthur Gillespie \$5 for a set of real lyrics?

Won't Santy please give Horatio Peabody a new first handle?

CONSERVATORY OF MUSIC.

Affairs of Chicago Institution Ably Directed by Walton Perkins.

The president and director of the Chicago Conservatory of Music is Walton Perkins, who has been the director for nearly 40 years. The Chicago Conser-



MAURICE SHAPIRO.

ever, the jobber is in a position to sell stuff much cheaper than does the publisher—that is, his own publications. He hasn't the thousand and one large and small expenses (as a publisher) that the producer has to meet. He buys his stuff outright, seldom paying over \$15 for anything, and thus avoiding the payment of royalties. He has his own class of writers. They are perhaps not the best to be found, but they write good enough stuff to answer the purposes of the nefarious jobber. He has paid his \$10 or \$15 for the piece outright, and through the medium of his bulletin he features his new numbers before the trade—the country trade, mind you, the very people to whom the legitimates cater. He can sell in small quantities his own publications at a price which would bankrupt a publisher.

The jobber is the original cut-rater. Before his advent publishers received a respectable price for their numbers. No rate wars were fought out. The country dealer got his and he got it at a price and sold it at a price which meant money for both himself and the publisher who sold it to him. And if the jobber is selling direct to the five and ten-cent stores music on which the publishers are seeking to maintain a price at which they can live and be looked upon in the community as business men, and not be the laughing stocks they have become in late years, the jobber should be eliminated. If they can afford to sell music at one cent a copy to wage war among themselves, they can afford to sell at five cents a copy to the trade direct, paying the incidental express charges, and still have a fair margin. An evil cannot be stamped out and nurtured at the same time.

accept them as the real articles. And it is a foregone conclusion that never before has the trade been swamped with such an array of bad and indifferent songs and piano numbers. But it's all in the game. I don't know that the publishers have felt the severity of their inferior output any more than have the book publishers. But the men who have been publishing literature had enough sense to refrain from cut-rating and waging war among themselves for the benefit of the public. And it is a source neither the music publisher or the book publisher has been responsible for the slump in stocks and the overtime that has been indulged in by the bankruptcy courts.

Words and Music Club.

Which brings us down to the so-called Words and Music Club. It is regrettable that no one in the west knows just what the object of this club is. If it was conceived for the purpose of creating good fellowship among the rank and file of versemiths and tunemakers, nobody doubts but that its object has been realized. If it was born for the purpose of compelling the publisher to accord the writers equity, as has been said somewhere, what equity do the writers think themselves entitled to? If it was created for the purpose of establishing a set price for the outright sale of the children of their brains, and for the regulation of royalties, then its scope should have been far reaching, and a representative delegation should have been sent as far west as Chicago at least for the purpose of lining up the aspiring writers here.

"Nothing good ever came out of Chicago," said a publisher recently, when asked why he did not negotiate for the



WALTER PERKINS.

vatory was founded in 1866 by Robert Goldbeck, the eminent pianist and musician, and has occupied a leading position among institutions of musical culture from its inception. The high standard established by Mr. Goldbeck has been maintained by his successor, and some of the world's greatest artists have been proud to be members of its faculty. Mr. Walton Perkins recently secured the controlling interest of the Conservatory, and immediately bent his energies to placing the old and favorite school upon a higher plane than it had ever reached, if that were possible. His long and successful career as pianist, teacher and writer eminently fitted him for this task, and the effect of his influence in this direction was instantly felt. The piano department is under the personal supervision of Mr. Perkins, whose forty years' experience in this work has thoroughly familiarized him with all schools of technique, and won for him an enviable international reputation as an instructor.



FRANK E. EDWARDS.

Frank E. Edwards has been prominently identified with Cincinnati amusements as business manager of the Cincinnati Symphony Orchestra association. He recently opened a vaudeville booking agency at Cincinnati, and a long list of bookings through the South of American and European artists gives evidence of the great success assured for Mr. Edwards in his new line of endeavor.

and ten-cent stores. The publications of nearly every one of the publishers who form the two corporations of New York have, at one time and another, been displayed in the windows of these stores. The question naturally arises, "How will the United States Stores, et al., maintain a standard price of eighteen cents a copy, except on sale days, when the ten-cent stores are selling those prints on the same days at ten cents?"

Who Is Selling Cheaply?

The publishers are a unit in one thing, at least, and that is this: They claim

THE FLOWER OF THE RANCH

• FRANCES COSSAR •

JOSEPH E. HOWARD

MABEL BARRISON

• EDWARD HUME •

P. MACSWEENEY.

LETA VANCE.

ARTHUR A. KLEIN.

A. EMERSON JONES.
MANAGER.

JOHN T. NICHOLSON.

MART LORENZ.

FREDERICK KNIGHTS.

IKE OLIVER

FORREST DOOLITTLE.

C. PAYNE.
DIRECTOR

DAYTON
MUSICAL

MABEL BARRISON AND JOSEPH E. HOWARD
AND
PROMINENT MEMBERS OF THEIR COMPANY ^{AS} PRESENTING THE BRILLIANT MUSICAL PLAY
THE FLOWER OF THE RANCH
(BREAKING ALL RECORDS IN THE MIDDLE WEST)
MANAGEMENT HARRY ASKIN AND MORT. H. SINGER COMPANY, INC.

A SINGLE ACT THAT ALWAYS GETS 'EM

WHO?

RICHARD HAMLIN

THE MEDLEY MAN IN BROWN

Singer : Dancer : Comedian

Writer of more than half a hundred song hits
Inventor of the fiber sole and hollow heel dancing shoes

A SURE FIRE ACT IN ONE

INTRODUCING

Original songs, medleys, monologue, trick wake clog,
Lancashire clog, eccentric and trick buck dancing

**MY
MOTTO**

Be up-to-date with a new line of junk,
Give credit to others and never get drunk.
Try hard to be best, but never forget
There are others as good, maybe better—don't fret

SPECIAL NOTICE—I have no summer or winter home to
spring on you, as you might not fall for the joke.

WARNING Letters and contracts will reach me when addressed in care
of **The Show World**, Clipper, Billboard, Variety or per route

Regards to Friends, Also to Her and Him

Never Fails

SIRONJE

B 4 U
do anything don't
fail to c this act.

"Lady Raffles"

"As a feature Sironje is the best drawing card in the experience of this theatre." "We
unhesitatingly state and reiterate that this act can and will make good wherever presented."

Managers' Reports

Having Played Sironje

"The very best from a box office
point of view I have had occasion
to do business with." "Refined and
sensational novelty." "Pleased to
book a return date." "Greatest of
its kind ever known in Chicago."

**CHRISTMAS GREETINGS
TO THE GREAT SHOW WORLD**

**Rhoda Royal
In-Door Circus**

Now playing the leading cities of America
under the auspices of Fraternal Organiza-
tions. Opened at

LOUISVILLE, KY., NOV. 25.

A Tremendous Success

Amusement Committees address

CHARLES B. FREDERICKS, Manager,

65 Grand Opera House Bldg., CHICAGO



**A Merry Christmas and a Happy New Year
TO ALL**

BOOKED FOR LIFE BY A. E. MEYERS
With the Proviso That We Can't Die for the Next Ten Years

2 TALKERS—2 SINGERS—1 COMEDIAN AND 1 STRAIGHT MAN

ATTRACTIONS WANTED.

ATLANTA, TEXAS. - - - **POPULATION 3500.**
On the Texas and Pacific R. R. between Texarkana and Marshall, Tex.

EPPERSON'S NEW OPERA HOUSE

Seating capacity 650, stage 24x30; 8 dressing rooms, electric lights, Soznan & Landis scenery,
Steinway piano. House ready to open Jan. 1, 1908.

WANTED—Strong Attractions for an opener. All managers wishing time for the open-
ing date or later, address J. Wallace Epperson, Atlanta, Tex.
The management devotes their entire attention to the interest of the above theatre.

W. J. McDERMOTT

FUNNY TRAMP

Nineteen Minutes in One

Care of HENRY BROWN, 59 Dearborn St., Chicago.

IMPERSONATIONS, MIMICRY AND TRICK PIANO PLAYING.

HARRY

R. B.

Fiddler and Shelton

DOING THINGS WHICH COME TO SOME. BUT ALL "NEVER."
En route, booked by Western Vaudeville Association. Per. Add., 2701 Dearborn St., Chicago, Ill.

APOLLO QUARTETTE

IN

THE MAN OUTSIDE

Open after February 17—Unless Jake Sternad Gets Busy

• LARGEST LEGITIMATE COSTUME HOUSE IN AMERICA •

A STOCK TESTIMONIAL

MAJESTIC THEATRE (West Side) CARLETON MACY, Manager
Cleveland, Ohio Oct. 15, '07.

Gentlemen:—A word of praise is due you for your excellent costum-
ing of "A Colonial Girl." The suits were as fresh and as handsome
as if for a production. Yours faithfully,

FREDERIC SULLIVAN,
Stage Director.

VAN HORN & SON
PHILADELPHIA — — PENNSYLVANIA

A REMINISCENCE IN PICTURES OF ILL-FATED JAMESTOWN EXPOSITION.



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NEW JERSEY BUILDING



THE PRESIDENT IN FRONT OF LIBERAL ARTS



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SEAL OF EXPOSITION



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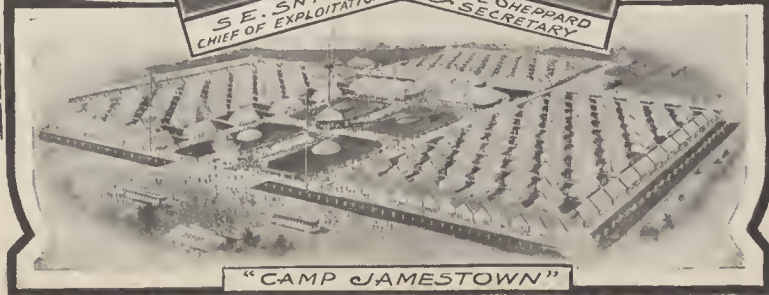
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CHIEF OF EXPLOITATIONS



GRAYME SHEPPARD
SECRETARY



PENNSYLVANIA BUILDING



"CAMP JAMESTOWN"



MASSACHUSETTS BUILDING

THE MYSTERY OF THE MIRROR

THE CHRISTMAS EXPERIENCE OF A PLAYER.

By Charles Ulrich.

THE affair of the mirror which was referred to by the press of the country as "The Crime in the Glass," was the most amazing personal experience that has ever come to my knowledge. I have knocked about the world for the greater part of thirty years and have witnessed many strange occurrences which at first blush might have been attributed to the supernatural, but the event to which I refer was so uncanny as to render all else I had ever observed trivial by comparison.

I was leading man of a stock theater in San Francisco when the startling facts were disclosed. I had left the theater after a hard night's work and, as was my habit, entered a neighboring chop-house to regale myself with a cup of steaming coffee and a pair of those circular indigestibles known to the profession as "sinkers." The clock struck two as I began my humble repast, and while I was busily engaged my eye fell upon an old time newspaper reporter and critic, known as

they were at sixes and sevens. One day Bilton died, leaving a will in which he devised the whole of his estate, consisting almost exclusively of stocks, bonds and cash in bank to his daughter, the Countess."

"A fatherly thing to do," I said with a trace of envy in my tone.

"That," went on Morley, "was the second act of the mysterious drama."

"Ah!" I exclaimed. "There was a mystery, then?"

"Three weeks after Bilton's death, Count de Clairceaux died suddenly. The doctors said the cause was heart disease. His interment, which I attended, was the third act of the play."

"And the fourth act—?"

"Was the inexplicable disappearance of the Countess on the following day. With her went every dollar of a million or so in cash, stocks and bonds, together with jewels enough to ransom a king. The detectives searched for her for many months, but not the slightest clue as to her whereabouts was discovered. The mystery remains unsolved to this day."

"A pretty story, truly," I mused, "but what has this to do with your adventure?"

Morley glared at me nervously. "Mr. Moore," he whispered, "the man I met tonight was Count de Clairceaux!"

"Impossible."

Morley insisted he was not mistaken, and I recognized the uselessness of any attempt to convince him that he was harboring a delusion. I admonished him kindly at our parting to refrain from partaking too frequently of the cup that inebriates. He answered me with an impatient gesture and staggered away.

Two months passed ere I met Morley again, and meanwhile I had almost forgotten the details of his strange story. About this time I was forced to change my residence, and just as the winter rains set in, Mrs. Moore and the three youngsters who fill our lives with rare sunshine were snugly domiciled in a fine old mansion on Rincon Hill. The once magnificent building was now in a state of decay, and had been vacant, they told me, for a year or more before I became its tenant.

The interior was spacious and had a ghostly aspect such as might properly be looked for in the recesses and vaulted chambers of a gloomy castle on the Rhine, but which is out of place in fin de siècle architecture. The sitting room was of great size and dimly lighted by means of a stained-glass window from which a fine view of the bay and the Berkeley hills was to be obtained. At the right was an old fashioned fireplace, and resting on a marble mantle, stood a large gilt mirror whose top almost touched the ceiling. I examined the affair critically for I did not fancy having the glass topple over at some inopportune moment to the imminent peril of some unlucky member of the Moore household. My fears were groundless, however, for the frame was securely fastened to the wall. The glass had a hazy cloud-like appearance which I at first attributed to the accumulation of dust on the surface. I took out my handkerchief and rubbed it vigorously, but without effect. I then perceived that the amalgam had been affected by the light and temperature to the degree that the mirror was practically useless for any purpose save that of ornament.

I was surveying the mirror intently when a very strange thing attracted my attention. On a level with my eyes was the photograph of a woman's hand! I studied the amazing formation critically and found that the reproduction was absolutely flawless. Indeed, I could trace every line of the palm and distended fingers with wonderful clearness. Even as I gazed the hand vanished slowly like mist in the summer's sun. I rubbed my eyes and looked again, but saw nothing. Unable to account for the peculiar manifestation except on the theory of optical illusion, I left the chamber, nor was I able to shake off the queer sensation that thrilled me whenever I glanced at the mirror which seemed to frown forbiddingly upon me as an intruder every time I passed.

Apparition of Woman's Hand in Mirror.

Christmas Eve was stormy. On my return from the theater at midnight, I resolved to make a fire in the grate and enjoy my meerschaum while scanning a new part for the coming week, before retiring. Within a few minutes the flames were darting up the chimney with a musical roar that drowned the sound of the storm without completely. I lay back in my armchair and gave myself up to the enjoyment of a rare quality of perique. It was an hour of supreme felicity, and my thoughts wandered so that the cathedral clock on the mantle chiming the hour failed to rouse me from the abstraction into which I had insensibly lapsed, but to the contrary served rather to lull me to soft repose like a sweet-scented narcotic.

How long I sat thus I do not know. As I remember, the weird presence as of the supernatural affected me strangely, and I sprang up suddenly in fear and bewilderment. I glanced at the clock—the hands pointed to two, but the mechanism was silent. The fire burned feebly, and a biting chill in the atmosphere caused me to shiver. My lamp smoked dimly on the table, the light shedding a ghostly radiance upon my surroundings. I glanced at the mirror and a cry of astonishment involuntarily escaped my lips. The woman's hand was there, even more distinct than before! I fell back into my chair wondering what devilish necromancy was at work before my very eyes.

Breathlessly I watched the spectacle that now presented itself to my view. The hand grew perceptibly inch by inch so that presently I beheld a perfectly shaped wrist and arm. As I leaned forward in my curiosity to watch more closely, the outlines of a woman's form seemed to trace themselves as with the touch of a master hand upon the glass. With every second the figure blossomed into maturer perfection and before I was aware of it, my eye rested upon a complete creation. A woman of exquisite beauty and rare physical charms confronted me; her lustrous eyes fastened upon my face in a fixed stare. She was young and richly attired in a low-cut gown that displayed her neck and shoulders to magnificent advantage. Was this the reflection of a woman behind me? I turned quickly but saw no one. Saving for my own presence the room was without an occupant.

What did it mean? Was I dreaming? No, that was impossible, and yet, by what strange process of photography was this I beheld being accomplished? When I glanced at the mirror again the figure was seated at a table and evidently examining the contents of a small box which stood before it. The scene became suddenly evanescent, vanishing and reappearing again with that peculiar effect of the reverse motion of the biograph. On each reappearance the attitude of the female was different so that presently I beheld only a wealth of hair that crowned the figurehead as it reclined upon the table with the face buried in its arms.

To my infinite amazement another scene began to shape itself upon the mirror in the background. At first my attention was attracted by a disturbed cloud-like vapor from which, at length, the clearly defined form of a man emerged. It was



MAUDE ROCKWELL.

Sykes, Photo, Chicago.

Miss Maude Rockwell is one of the most popular of the many prima donnas that Chicago has sent forth to delight the music loving world. She has been featured with a number of the best known operatic organizations and has sung with the principal bands of the United States. Miss Rockwell is considered to be one of America's greatest singing women with bands.

"Bill" Morley. Catching my glance of recognition he advanced and seated himself opposite to me.

"Good evening, Mr. Moore," he said hoarsely.

"What's the matter, Morley?" I inquired, observing that he was laboring under excitement.

"I had a peculiar adventure just now," he answered nervously. Then, after a pause he resumed in a hollow voice, "I was walking along Market street awhile ago when I collided with a man whose funeral I attended more than ten years ago."

I could not help smiling at this remarkable statement. Morley shook his head in mild reproof. I perceived that he was slightly intoxicated, but sober enough, evidently, to comprehend fully the doubt my manner implied; and he hastened to resent my mute imputation of his lack of veracity.

"You appear to doubt me," he said reproachfully as he cast a look of mingled fright and expectancy toward the door. "Let me explain. Ten years ago, I was doing society on the 'Graphic.' One night I was assigned to do a fashionable wedding on Rincon Hill. The bride was the only daughter of Samuel Bilton, a rich banker, and the groom was a frog-eating Frenchman known as the Count Henri de Clairceaux. They said it was a love match, but to me it was merely a barter and sale of flesh, blood, beauty and dollars for a high-sounding title."

"Perhaps," I remarked dryly, "I have heard of such transactions in my time, especially in plays—"

"Well," interrupted Morley with a gesture of annoyance. "I made a column or two of the wedding, and for some weeks it was the subject of considerable gossip in social circles. The couple went to Europe on an extended tour and on their return took up their residence with 'Papa' Bilton on the hill. It was reported that

that of a handsome man of some thirty years, and he appeared to be watching the woman intently. Suddenly the figure vanished for a space, and when it appeared again it stood directly behind the sleeping woman. His arm was raised, and a look of malevolence convulsed his features. Suddenly he grasped the woman about the throat, and a fierce struggle followed. I sat transfixed and vainly sought to utter a warning cry. At that moment my light spluttered and went out, leaving me in total darkness. I recovered the use of my limbs, and wondering if my brain had not played me a damnable trick, crept to bed, half convinced that I stood on the threshold of some strange and startling revelation.

Experiment Falls to Solve Mystery.

I prudently refrained from mentioning the uncanny disclosures of my devil's mirror to anyone until I was absolutely certain that I was not laboring under a distressing hallucination. The next night I experimented with the mirror again, and the ghastly performance was repeated even more distinctly than before. I sought in vain for an explanation of the phenomenon and, at length, decided to consult Morley. In response to my invitation he one night accompanied me to my house.

"Hello!" he exclaimed in surprise as we came to a halt at my door. "Do you live here?"

"What is there surprising about that, Morley?"

"This was Bilton's residence!" he answered after a pause. "Count de Clairceaux both married and died in this place, Mr. Moore."

I was amazed at this piece of news. What connection was there between it and the revelations of the mirror? Unable to solve the mystery, I led Morley into the house, and in a few minutes had a cheerful fire roaring in the grate. We sat in silence for a time and watched the flames. When the pictures began to form themselves in the glass, I directed Morley's attention to the mirror. He looked up and a cry of astonishment escaped him. At the sight of the man's figure he rose excitedly to his feet.

"Count de Clairceaux!" he cried raucously.

It was my turn to exhibit amazement now, for the scene in the glass was totally different from any I had heretofore witnessed. The figure which Morley recognized as that of de Clairceaux stood before a wall holding the apparently lifeless form of the woman in his arms. Suddenly a door opened revealing a dark recess into which he dragged his burden. At that instant the scene was blotted out, and when we gazed into the mirror, we beheld only the imperfect reflection of our own pale faces.

"What do you think of it, Morley?" I inquired.

"It's the devil's own mirror!" he responded in perplexity. He paused, then added thoughtfully, "Yet it may be accounted for."

He examined the glass for several minutes, I watching him the while in deep silence. Suddenly his face brightened, and he turned to me with a laugh. "I have it!" he said, as he gulped down a goblet of wine. "Do you know anything of photography? No? Well, it doesn't matter, since I served my time at it. This mirror is simply a sensitized plate such as the photographers of the time of Daguerre commonly used. Under certain conditions of light and temperature, the amalgam on the back of this glass, instead of merely reflecting objects, actually reproduces them like the biograph."

"Then you mean——?"

"I mean," he interrupted, "that a crime has been committed within the angle of reflection of this mirror, and that the spectacle has been providentially photographed as we have seen."

"The deuce you say!"

Without paying heed to my irrelevant remark, Morley elucidated the phenomenon scientifically. According to his theory, the mercury used in the manufacture of the mirror had at one time been employed in the amalgamation of free milling ores and, therefore, had absorbed a certain percentum of oxide of silver. Preparatory to applying the amalgam, the glass had been washed with nitric acid, but being applied too soon, nitrates of silver had formed, thereby sensitizing the glass, and rendering it capable under proper conditions of photographing any view upon which it might be focussed.

"It sounds very plausible," I said during a pause. "But how do you account for the evanescent character of the pictures?"

Ghastly Discovery of Woman's Corpse.

"Very readily. When the fire burns briskly as it did awhile ago, the negatives are remarkably distinct, and the reverse holds when the fire dies out. The scenes appear and vanish in accordance as they are affected by the chemical changes wrought by the varying degrees of heat. It was a variable temperature which formed this series of negatives, and it is the same agency which now serves to develop them."

"Then," I said breathlessly, "if this crime was committed in this room, there must inevitably be a secret opening in the wall behind us."

He nodded, and I thrust aside the sofa and began to tap the wall vigorously. Presently there came a hollow echo; the sound was as that of beating iron with a cloth covered stick.

"It is an iron door!" I shouted in excitement.

With the enthusiasm of treasure hunters we searched the surface for some protuberance, and in a moment my fingers came in contact with what appeared to be a bolt head. I pressed it firmly, and a rasping sound succeeded. In the next instant the fabric gave way slowly under my pressure, revealing a closet about four feet square. Unmindful of the sickening stench that assailed us, I took up the lamp and shading it with my hand so as to throw all the light possible upon the interior, we beheld a spectacle that wrung from us simultaneous cries of repugnance and horror.

In one corner of this miniature charnal house rested a heap of bones covered by what was once an elegant gown, but which time had converted into a mass of grimy rags. The grinning skull to which a mass of long hair still adhered, indicated that the remains were those of a woman. Near by lay the body of a man in an advanced stage of decomposition and of course, unrecognizable. In one hand rested a rusty revolver, and following up this clue, we examined the body. Our mutual suspicion was correct—there was a bullet hole in the right temple.

"A suicide!" whispered Morley solemnly. Then he added enthusiastically: "This will be a great beat for the 'Journal,' Mr. Moore."

A small roll of manuscript lying near the body attracted my attention, and picking it up, I thrust it into my pocket. We withdrew from the closet and closed the door carefully, shutting from our view the greswome spectacle.

Statement of Comte de Clairceaux.

I drew the manuscript from my pocket to find that it was in the French language. It ran as follows:

* * * * *

* Statement of Jean Rigault, Alias *

* Comte Henri de Clairceaux *

* * * * *

"I, Jean Rigault, native of Amiens, France, who am about to die by my own hand, do make this statement in the hope that mankind, if not God, may pardon my crimes.

"I was for many years the confidential valet of Comte Henri de Clairceaux, who died suddenly in a small village in Italy whither he had journeyed incognito on a

love mission, in March, 188—. As far as I know, the Comte was alone in the world. I resolved to assume his name and station in life, and after appropriating some 2,000 francs which I found among his effects, together with many important family papers, I fled to America, in which country, I was informed, I might without difficulty wed an heiress who cared less for wealth than a title.

"In San Francisco my advent created a furore in the mushroom society of that city. Within a few months after my arrival I was enabled to make a bargain with a crafty banker named Bilton by the terms of which, in return for a goodly sum in hand paid, I conferred the title of Countess upon his daughter. She did not love me, but the knowledge caused me little worry. As long as Monsieur Bilton was content to supply me liberally with coin, I had no complaints to make.

"One day, by accident, the Countess learned of the deception that had been practiced upon her, and a terrible scene followed. She ordered me from her presence forever. A few days after this event, Bilton died, leaving a vast fortune to his daughter. I resolved to secure a share of the estate at any cost. After considering the subject carefully, I adopted my plan, namely, to rob her and disappear.

"I always have been fond of the study of toxicology, and in my travels with the Comte in Arabia, I learned the secret of compounding a drug which had the double property of suspending animation for a greater or less period, and of restoring it at will. By its use I might apparently die, be publicly buried, be exhumed and resuscitated by a confederate, and then return to my wife's house and rob her. One could not possibly suspect a dead man of theft.

"In order that my plans might not be frustrated by some stupid physician with a fondness for autopsies, I circulated a report that I was afflicted with heart



MRS. AGNES NOLAN-COHAN. Sykes, Photo, Chicago.

A charming and beautiful member of the George Washington Jr. company who made many friends in Chicago when that attraction was crowding the Colonial, is Agnes Nolan-Cohan, who became the wife of the actor-author on July 4, 1907. Mrs. Cohan is pictured in a characteristic attitude which caught the fancy of the author-player as the sequel proved.

disease. I placed myself under the care of a noted physician who wisely pronounced my case a critical one. When I had bribed a cemetery attendant, and furnished him with a vial containing my precious drug, I took some of the fluid. My faculties did not leave me, hence I was conscious of the finding of my supposed body, the announcement of the physicians that my death was due to heart failure, and of my interment. My only fear was that the cemetery attendant would fail me, in which case I was lost. Within five hours after my obsequies, however, I was exhumed and restored to my normal self. I repaired to my wife's house on Rincon Hill, and although it was nearly midnight, I found her seated at her table with her jewel box before her. I crept softly into the chamber, and strangled her. I thrust the body into the secret closet after removing the valuables I found therein, and then made my escape.

"Within a month I was living in Paris under an assumed name, the possessor of a fortune of nearly two millions of francs. But money won at the price of blood rarely brings enjoyment, and at the end of three years I found myself penniless and broken in health. At every hour, awake or asleep, I beheld the eyes of my victim fastened upon me. I beheld her spirit one night, and it whispered to me to come. Yes, I will come! I come, Countess, I come—"

I could read no more. Indeed, the story was told. The presence of Rigault's body in the closet supplied the ghastly details. The assassin had shot himself by the side of the remains of his victim.

It is needless to add that the exclusive publication of the facts of the tragedy as revealed by the mirror created a sensation. Morley was made managing editor of the "Journal" a few days later, and he has since given up drink. I may add that the Moore family no longer occupies the house on Rincon Hill for the head of that institution has become his own manager and his annual tours are meeting with abundant success.



Shylock; Martyr Hero of Destiny

A Critique by Prof. Leo Cooper.



WE see so many Great Master Minds set as so many fixed stars. These master minds are the world's illuminators. They are the lights of mankind. Flaming with a splendor all its own, unique in its degree and incomparable in its potency is the star we know as Shakespeare.

In the spiritual march of the world, these stars perfect the world's mental progression in Art, Religion, and the philosophy of life. With the great Shakespeare we have something more than this reflection of the world's advancement; we have this certainly, but this, and more, Homer, Aeschylus, Dante, Goethe, we know by their perfected revelations, for when we consider these shining lights we so often find that their eternal effulgence is caused by their having had a blinding flash into some secret of universal law—a soul's discovery of some great truth.

Again we have great writers who may write multitudinous words; nevertheless, it is but the simplification of the same truth, or at least the same thing from a different view point that we receive. In our Shakespeare we have a very great difference. We do not see in the merely earlier or later style of writing different aspects of the same truths, but something deeper and of stupendous importance. Shakespeare is the unique revelation of the evolution of mind as mind. In his dramas he has leaped from point to point of understanding as the world mind does, grappling with the problems of life, world's problems—evolution by experience, world's dramas. Shakespeare is the revelation of the drama of the human mind. Every stage of his progression, which is the flash of fundamental truth, is set for us in his works. Shakespeare is the mind of man.

Method of Gnosis Unrevealed.

The lights of literature focus the world's knowledge to that given point of the world's evolution and we know them by their perfected revelations, but the tragedy or tragedies by and through which these revelations had their causes of being is hidden from us. We may know of Homer's blindness, and Dante's sorrows, and in them



OTIS SKINNER.

A brilliant romantic actor and a thorough gentleman is Otis Skinner, whose artistic work in The Honor of the Family has added much to his fame this season.

we see the soul's struggle with itself, but its method of gnosis is unrevealed. With Shakespeare we have the sublime tragedy fought out for us that the world has had to fight, it is the growth from instinct to reason—from revelation to gnosis. The whole of Shakespeare is the evolution of master-mind in all its stages from unconsciousness of genius, to the genius of consciousness, from creative genius to the genius of creation. We see the very ideal of genius transform itself through its own tragedies of the soul into the genius of the ideal, and thus compose in its own personification the cosmic evolution of the world's soul.

Every great play is a reflection of

life itself—a situation in the world's drama. Now every great situation in the evolution of the world's drama is the personification of a new world's problem to be worked out by experience. When genius is face to face with these problems it ever asks the eternal why? Whither? and every great work of genius is the realization of some insight into these eternal problems. Shakespeare in progression reveals the whole. He was probably unconscious of the might of his gift at first, but was very soon face to face with his own genius, for Shakespeare was the brainiest man that ever lived, the sanest that ever existed. At first, the writing of a play for the play's sake. Soon he became conscious of his added degree, his God-like insight into character conjoined with the capacity to create form, he

Consequently the "Merchant of Venice," as every other play considered in this way has superlative interest to the modern mind. The play of the "Merchant of Venice" as a mere play is known to us all, but the relationship of the idea to world experience is but for the few. Take all the plays to the "Midsummer Night's Dream." They present the growing questions, why? whither? Instinct versus Reason, and in the fairy play we have supreme wisdom occulted even as Moses when he visioned for the people. So all the plays grow now to the next great wisdom revelation, "Hamlet," as all that follow go to make the "Tempest." The "Merchant of Venice" follows soon after "Midsummer Night's Dream" and is the germ of the soul's greatest revelation in the whole literary experience of man. The "Merchant

Shylock. That great actors perceive the characterization of Shylock in different aspect to previous generations is simply carrying out Carlyle's idea that there will be new elucidations, and actors are playing Shylock differently now because as true chroniclers of their time they are concur-



knows he is laying a great basis for eternity. And now came to him the soul questions, he has peopled his little world, he is face to face with world experience in his own person; God of his little universe, face to face with the problem of life—why? whither? what is he in the playwright to be? Philosopher and Priest? Aye, and prophet also; for the man as mind is face to face with characters declaring that no problem of life shall be presented in this way to his soul, but that he will force his brain to grapple with the problem and solve it—"My brain I'll prove the female of my soul. Aye, it shall deliver the concept" (Prison scene, Richard II) "I'll hammer it out." So every play is the presentation of a problem or the hammering of it out. Shakespeare writes plays. The young beginner. We see a curious but not unconscious phase of genius, a germ of a type presented to be worked out in greater degree afterward as a finished creation. This we see in the growth of the Shrew form; the smart tartness of the tongue in wives, until at last she is the type itself—a Shrew. After the full development of a type he never again returns to it.

Shylock of Superlative Interest.

Not all the plays are of this sort, only a few; but the plays that precede these soul creations represent the growth of the problem and its different aspects until the revelation.

of Venice" is the real making of "Hamlet" the problem.

But to us today the great center is in the characterization of Shylock. With the higher consideration of the Shakespearean plays so far, we have seen them as the exposition of a mind face to face with life's problems, and certain plays as soul revelations, so each of these plays are analogous to the world's growth when it can answer itself understandingly. In the "Midsummer Night's Dream" it prepares itself for a "Hamlet" stage of growth, and so on to the "Tempest." We now must note his personal experience also becoming the medium of his genius. Antonio is the very Shakespeare himself at this time, the very expression of himself as an idealist in friendship—and also the melancholy one, "I hold the world but as a stage and mine a sad one." "I am the tainted wether of the flock," etc. Antonio is drunk with the idea of friendship—"A noble and true conceit, a God-like amity, the best-conditioned and unwearied spirit in doing courtesies." His idea of friendship is absolute, it is fulfilling it to the uttermost.

Will Find New Meanings.

Carlyle says, "The latest generations of men will find new meanings in Shakespeare and new elucidations in their own beings"; and this is true in especial sense in regard to this play and the creations, Antonio, Portia,



EZRA KENDALL.

There are few American stage favorites who enjoy a wider popularity than does Ezra Kendall, who is starring in The Land of Dollars. He is a capital comedian and is in every way a thorough artist.

ring with the later ideas and affinities concerning the Hebrews as a race.

When Shakespeare projected Shylock he projected the antithesis of Antonio as far as he was able to imagine one in the present stage of his (Shakespeare's) development; but as the play progressed it is but reasonable from the facts to imagine that Shakespeare presented himself with a mighty soul problem—and the soul problem is the problem of the world—to be or not to be, the Emperor or Galilean, Antonio or Shylock; the Emperor or Galilean in its higher aspect, Shylock or Antonio in its lower one. At first Shakespeare but looks for a foil as is the fashion of the playwright, absolute friendship opposed to absolute hate. There is no need of apologizing for Shakespeare typing hate under the aspect of a Jew, for Shakespeare did more than apologize. His tremendous genius faced the truth of truths—the cosmic question of the human race; for through it Shakespeare came face to face with doubt, doubt of the Christian ideal as a rule of life. "Is it really noble to suffer the slings and arrows of outrageous fortune," or "to take up arms (physical arms) and by opposing end them?" Antonio is not much of a character as an ideal of the gospel of love save in his absolute friendship, and the sanity of such absolute friendship is to be seriously questioned, for the absolute friendship of Antonio works countless injustice in other directions.

A Battle of Ideas.

Shakespeare's wonderful gift of insight perceives that he has before him the battle of ideas. Not Shylock against Antonio, Antonio against Shylock, but the fundamental problem of life itself—the spiritual conflict of the human race. And it is only a Shakespeare with his mighty genius who could develop these thoughts into the living characterizations of Hamlet, where the conflict should take place in the soul of a single individual, a character wherein the ideas cross and battle to madness point. Hamlet is the man in the agony of indecision as to the fundamental righteousness of which, Emperor or Galilean, Antonio or Shylock, Gentile or Jew. For as soon as Shakespeare begins to cast Shylock he recognizes the inconsistency of the Christian ideal, untenable in practice, yet imperative in theory. Antonio loves as a Christian yet hates as a Jew. You can almost feel Shakespeare contrasting the differences, the self-hypocrisy that demanded spiritual terms and calls it righteousness while unable to carry it into the letter, and the hate carried into the letter, the spitting on the beard, the kicking,

the violent rudeness under the name of Christian zeal. Shakespeare makes Shylock a hard man, but in spite of himself or the play, Shylock is consistent in his hardness and in the role he is compelled to play. Shakespeare makes him avaricious and miserly, because under the Christian dispensation it is the only means of self-preservation for Shylock, and as the play progresses Shakespeare adds more and more to the reason for Shylock's hate. In the court of justice, Shylock declares the reason for this lodged hate to be antipathy, but we seem to understand it as most justifiable, and the non-hypocrisy is made most apparent, for he calls for no quarter but appeals simply to judgment, to law. We all know the tale of the trial, how Shylock stands by the bond, and, apparently backed by the young lawyer in the person of Portia, is finally made the victim of verbal cunning, more crafty than is his own Jewishness, and yet how sane to the last has Shakespeare portrayed him when he



WILLIAM H. CRANE.

The fame of William H. Crane, now starring in a late George Ade comedy, is world-wide. He is a representative of the old school of actors and has a large following throughout the country.

throws back the so-called difference of spirit—"You take my life (although you pretend to spare it) when you do take the means whereby I live," yet above all the satire of satires, that for all these favors Shylock shall become a Christian in addition to leaving what is left to him to the hated Gentile son-in-law and the runaway heartless daughter. And so Shylock, the great creation, quits the scene, for great creation it is and grand characterization.

Martyr Hero of Destiny.

We cannot say that Shakespeare intended him to voice his nation's shameful wrongs and cruel injustices, we only know that Shylock has done so. We do not know that Shylock was ever intended by Shakespeare to appear as a martyr hero of destiny, nevertheless he does so stand, and that sublimely. Nor do we know that Shakespeare intended Shylock to be contrasted with the Christian to the detriment of the latter in the test, we only know that Shylock's vices as a Jew were outviced by his Gentile opponents, and whilst the Gentiles prated of mercy and ideals they showed themselves the victims of self-deception in strong contrast with the frank consistency of the Jew. Finally, whether Shakespeare intended or not to make a plea for tolerance on behalf of the Jew, in the creation of Shylock as a character he has voiced the shameful oppression, the cruel wrongs, the patient suffering, the martyrdom of the race; and in so doing has made for Gentile and Jew the necessity of opening the divine seal on the purpose of life and man's need of the revealing prophets such as we have in the shining light of our constant, never-failing Shakespeare.

I maintain that in creating Shylock consciously or unconsciously, Shakespeare protested against religious bigotry and hypocrisy. "Hath not a Jew eyes, hath not a Jew hands, organs, dimensions, senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed with the same means, warmed and cooled by the same winter and summer as a Christian, if you prick us do we not bleed, if you tickle us do we not laugh, if you poison us do we not die, and if you wrong us shall we not revenge? If we are like you in the rest we will resemble you in that."

Justification of Shylock.

And now observe with what logic he still further strengthens Shylock's position, and at the same time condemns the practices of the Christian world—if a Jew wrong a Christian, what is the humility—revenge,—if a

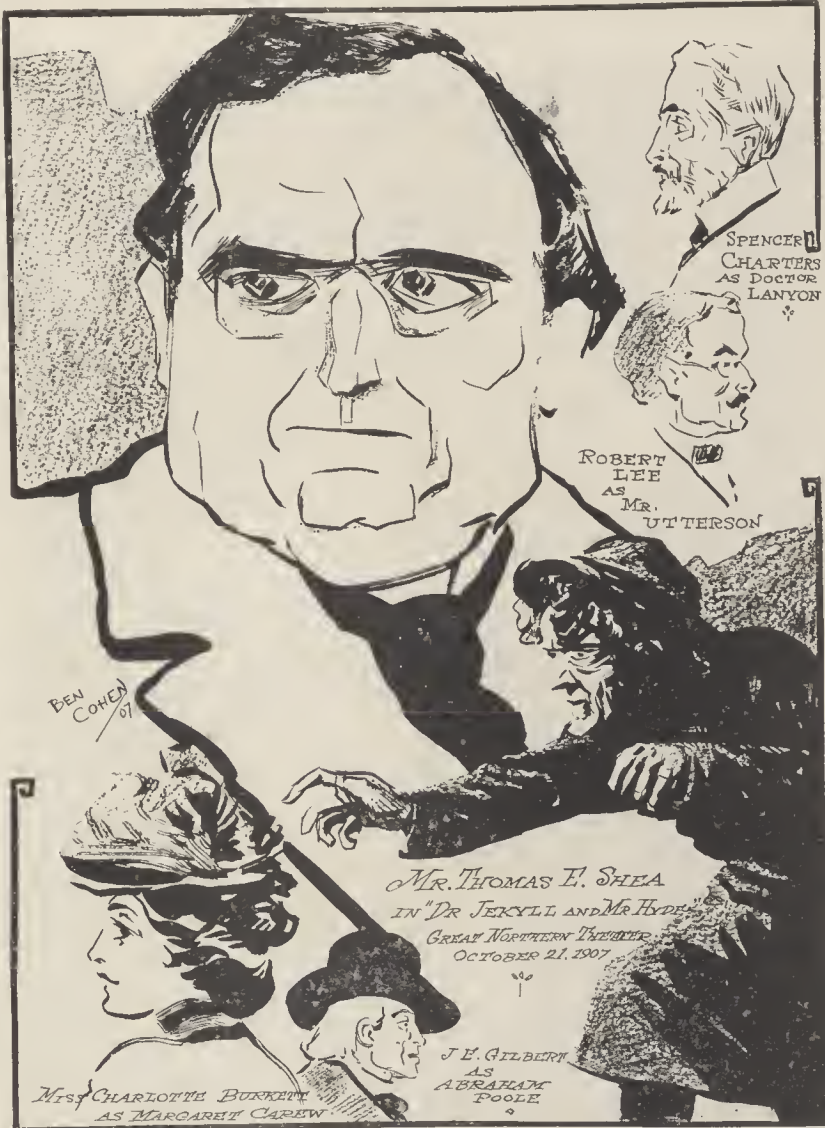
Christian wrong a Jew, what should be his sufferance by Christian example?—why, revenge—"the villainy you teach me I will execute and it shall go hard, but I will better the instruction." To place into Shylock's mouth these words of justification and in the same breath to arraign the hypocrisy of the so-called religion of mercy required greater courage of Shakespeare in his own time than it would have for a novelist in the antebellum days in the South to have made a hero of romance out of a negro. Shakespeare can have had no share in the vulgar outburst of envy and fanaticism against the Jew. His whole treatment of Shylock is to exhibit a Jew at a disadvantage as a direct result of the unreasoning prejudice against them. He more than counteracted with one hand what he only seemed to do with the other. In fact whilst Shakespeare apparently lends himself to the prejudices of the Christian against the Jew he at the same time draws so philosophic a picture of the energetic Jewish character that he distinctly traces its faults to the iniquity of the Christian world. He has painted him as the result of his environment, the result of hundreds of years of bitter brooding, of worry, contumely and outrage, and yet how grand the intellect, how masterful the dignity and self possession. No figure

siders the funniest incident of his life. Unlike most actors he isn't afraid to tell the story of his own discomfiture.

Money Nothing, All Fame.

Mr. Hilliard was at the very height of his popularity, when longing for greater fields to conquer, he wanted a London trial. All actors crave a chance to appear in the world's metropolis in a role sufficient to reveal their abilities. Mr. Hilliard was not different from his fellow players. He had received as much as \$1,000 a week in his own country, but was willing to play for a much smaller sum for the opportunity of a London engagement and its possibilities of world greatness. He had been on terms of intimacy with the late Sir Henry Irving and other prominent English actors. Sir Henry heard of his intention and proffered a letter of introduction to the various London managers. These were accepted gratefully and should have been sufficient to establish the American star's standing in his own country, and his ability, too; but evidently Sir Henry Irving should have been more explicit in his introductions.

Mr. Hilliard thought he would like to attach himself to Beerbohm Tree's company at Her Majesty's theater, so he made an appointment to call. When he entered the actor-manager's sanctum the Englishman looked him over and with an air of condescension said:



in all the world's history so pathetically lonesome—"No ill luck stirring but what lights on my shoulders, no sighs but of my breathing, no tears but of my shedding." He who reads between the lines of the "Merchant of Venice" must realize a new picture of Shylock. Take off the yellow stripe, "the badge of all my tribe," and you no longer have a Shylock the revengeful and relentless, but you have a Montefiore, the gentle and philanthropic.

HILLIARD'S SEARCH FOR FAME.

Actor Famous in America is Offered \$5 a Week in London.

Handsome Robert Hilliard, actor, dramatist, stock broker and man of society, recently was asked what he thought, in all his experience on and off the stage, was the funniest thing that had ever come under his observation.

"Beerbohm Tree," he replied with characteristic abruptness and a merry chuckle.

Subsequently he explained his meaning. The engagement of Julia Marlowe and E. H. Sothern in London was under discussion, and Mr. Hilliard maintained, as most players do, that England does not care for American actors, although America welcomes her British actor-cousins with open arms and cartloads of ducats. His own experience was a case in point, and it was this experience that he con-

"I have no speaking parts open, Mr. Hilliard. You may join my company, however—yes, you may come tomorrow and appear in the last act. No lines, you understand; and your salary will be £1 (\$5) a week."

What Mr. Hilliard said in reply would not look well in a Sunday newspaper.

Later, when he realized his blunder, Tree wrote an apology.

By the next post the American sent this laconic reply:

"No apology necessary. It's a closed incident with me; actually the funniest thing in the world, except Beerbohm Tree as Hamlet."

And there hasn't been any noticeable warming up of the temperature in the Hilliard-Tree zone since that little incident in London.

Mr. Hilliard's Sarcasm.

Mr. Hilliard never was especially fond of the English type that Mr. Tree represents, the stiff, stilted, affected fellow with the monocle and the ill-fitting clothes. In the Lambs Club in New York he has earned the enmity of every Englishman about the place by his outspoken ridicule of everything British. One fellow player who had become particularly exasperated at the American's satirical anti-Anglo humor burst out indignantly with this remark:

"Is there anything, Mr. Hilliard, I say, is there anything in England that is better than in America?"

Mr. Hilliard flecked the ashes from his cigar and with a patronizing air replied: "Yes, dear fellow. I have finally found something that is better in England than in America."

"Come here, boys, gather round; Mr. Hilliard has at last found something better in England than in America. Tell us now, Mr. Hilliard; tell us what is better in England than in America."

A group of twenty or thirty actors had gathered round the verbal combatants by this time, and Mr. Hilliard, turning to the Englishman, calmly remarked:

"Why, er, an Englishman!" The laugh was on the Britisher and so were the dinners, which, by the by, he paid for with ill grace, for the American's sarcasm had made a deep wound.

CABBAGE PATCH RELIGION.

Blanche Chapman Writes About the Lesson Taught by Mrs. Wiggs.

Blanche Chapman, who is appearing with enviable success in Mrs. Wiggs of the Cabbage Patch, has indited the following little article on religion and kindness in general, and as exemplified by Mrs. Wiggs in particular. It is well worth while, especially at this Yule-tide season, when, as Mr. Dooley has it, "ma'ny a man that niver smiled before is laughin'."

"Mrs. Wiggs and her family and all of her neighbors have created laughter and sorrow for delighted audiences, and they have gone away feeling better for the wholesome truths she has preached. Whatever be the future of stagecraft one thing is certain—the people are in a mood to listen to heartsome stories from behind the footlights. They love simplicity in acting, and the nearer the actors approach real life the greater will be their success. Unmistakably, the drama is taking a great part in the world's uplifting, and there is an increased demand for good, wholesome plays. William T. Stead, than whom there is no greater critic, says: 'I cannot do other than emphasize that thought of the theater becoming an educator. It seems to me this whole problem of the stage, no matter how it may be threshed out, always inevitably tends back to the same issue of its being a great silent teacher.'"

"What better criticism could be offered Mrs. Wiggs than that without show or pretense, but in absolute honesty she lived daily to the doctrine of Jesus, doing exactly as she would like to be done by. Poor was she in worldly goods but rich in heart. So rich that she ministered to every sorrow that came her way, whether it came on two or four legs. She had very many troubles of her own, which she rarely talked about. She did not wear them on her sleeve either. But like the true philosopher, prayed, 'Dear Lord, whatever happens keep me from gettin' sour.' Now, if she had gone through college and lectured the art of writing sermons she could not have hit straighter at the heart of Christian living for, after all is said and done a religion that cannot keep one sweet is poor



SAMUEL BERNARD.

As the Rich Mr. Hoggendheimer, Samuel Bernard is well known to theatergoers all over the country. He is a capital, all-round actor and highly popular with his audiences.

stuff. Not only did she pray to be kept sweet but made it her daily business to see that she did it, and by so doing demonstrated that God in the heart means God in daily conduct.

"I undertake to say that no more powerful sermon was ever preached and also that if every professing Christian were determined not to grow sour, the work of grace would grow in favor and there would be many more reclamations than are now recorded."

B. C. Whitney contemplates giving New York a musical comedy stock house on the order of the Whitney Opera House. If present plans prevail he will install a stock company in the Gotham playhouse, which will alternate with the attractions presented at the Whitney.

The Cowboy in The Drama

by James C. Dahlman

"Cowboy" Mayor of Omaha.

THE relation of the American cowboy to the stage is analogous to the good a woman's love is to the home. I can think of nothing more fitting by which to compare the profit accrued by the stage in transplanting the good, the true, the genuine Americanism of God's free plains to the soil of dramatic literature, the which has as yet been but barely scratched by the managerial agriculturists, who have been too scramblingly eager to grow hot-house daisies and four o'clocks—lovely to the eye but of insignificant worth to the spirit and soul of the playgoer. The wild rose of the prairie and plains is a refreshing addition to the theatrical garden. The Americanism of the plains is regenerative and picturesque; thus, we are instilled with the fundamentals of teaching in its moral instruction and its humor and amusement, just as, when children we played with blocks and became acquainted with the alphabet.

The pure breezy westernism properly presented upon the stage will do a great deal toward toning up the dramatic system; it will be powerfully instrumental in establishing that purely American drama, for which we yearn, but which the producers deny us. When the great American drama does arrive is it not pertinent to believe that it will breathe of the breath of the vitality of the west? The stage must adopt the honor and the clean-limed manners of the western life along with the trappings. To inculcate the rough, yet gentle, philosophy of the western characters into the veins of the American drama will prove regenerative, for the earth is trod by no people of more superlative moral merit.

Once a Cowboy, Now Mayor.

I was born and raised on a cow ranch in Texas, so from the time I was large enough to ride a horse I worked with cowboys, and no state in the Union has ever been able to produce the "real goods" in that line like Texas has; so when I speak of the cowboy I feel that I am qualified to show his true character as I found him in the earlier days. In the first place, he always had a settled purpose. There was always an object to be reached in everything he undertook, it made no difference whether it was a broncho to ride, steer to rope, help swim a herd of cattle across a river, help hang some murderer or horse thief, or kill a man in self-defense, he was always there to take his part and do it well. I have seen The Virginian played and the scene reminds me of the old days when such events were of frequent occurrence. I think the play is good.



OLIVE WYNDHAM.

Portraying a leading role in The Man from Home at the Studebaker theater, Chicago, Miss Olive Wyndham has displayed marked powers as an actress of ability and culture. That she has a brilliant future seems a certainty.

The Virginian's part represents the better element, and Trampas takes the part of many a one of the boys that went just as he goes in the play. Those kind of fights though didn't always end in that way; some of the kind that Trampas represents were quick with the gun and game to the bone and never quit, no matter how big the odds were against them.

You wouldn't find one in a thousand, though, of the cowboys in those days, tough or not tough, but what his word was as good as a gold bond; once he gave his word he would die, if necessary, to make it good. You did not need anything in writing. If two or more of the boys were together and trouble came up, they would stand together like brothers, die for each other or spend the last dollar for a friend.

I often am amused at the ideas some people have of the cowboys. They believe a big white hat, red handkerchief around their necks, big buckskin gauntlets and the Lord only knows what all, is their general makeup. Now there is nothing to that. Of course the most of them do wear a heavy white hat. That was necessary to protect them from the sun, storms, etc.; but the best cowmen,

we used to do was, when we were night-herding cattle on the trail, we seldom had a watch, so we figured the time of our relief by the dipper and the North star, and it would surprise people to know how close we used to figure the time. At any rate, no fellow ever kicked about calling him too early; he knew better.

I have known boys, and have done it myself, to be out all winter in a log cabin fifty to seventy miles away from anywhere, taking care of the saddle horses that were used on the cow ranch in the spring and summer and not see a soul for months. Generally there were two. We did our own cooking and when we wanted meat we went out and killed a deer, buffalo, or whatever we thought would best suit our appetite, and that was generally first class. The life of



CATHERINE COUNTISS.

A popular and talented actress, well known to eastern theatergoers, is Catherine Countiss. She is now starring over the Keith & Proctor circuit in The Man's The Thing and is meeting with an unusual degree of success.

the real fellow who learned the business from boyhood up, is usually a quiet, unassuming fellow, no frills or display, but when he was called on anywhere along the line, you could gamble he was there, no matter whether it was in the day or in the night. Another thing, many people believe that they all chew tobacco, smoke cigarettes, etc. Now as a matter of fact, many of them never chew or smoke; others smoke cigarettes, some chew tobacco, but, as a whole, they do less of either than people in the cities do.

Nothing Small About Cowboy.

There is nothing small about the cowboy. I attribute this to the large territory that he rambled over. Everything he did he had to rely upon his own judgment and resources. That would naturally make him bigger and broader than the man who was brought up in closer quarters. For instance, one thing

the cowboy was a hard one sometimes when working on the trail from Texas to the northern ranges, or from Oregon to these ranges. We would be four and five months on the trail; we would have as many as three thousand cattle in a herd; we would be out in all kinds of weather day and night, and many times each man went for four and five days and nights without a dry stitch of clothes and in the saddle most of the time. There never was a complaint, though, from any of the boys. The man who had the money invested in the cattle had entrusted them to the care of the cowboy, and he was there to stay, no matter what the consequences were, as far as his comfort and health were concerned. You would have a hard time to get many fellows to do that in these times.

Deserves the Greatest Credit.

So when I speak of the cowboy, as I

know him, and knowing the hardships and the sacrifices he has made, which blazed the way toward building up all of these great western countries now being developed and settled by thousands of people, making fine homes, I say that no set of men deserve more credit than the cowboys.

Of course, when the boys used to land in town after these trips they would



MARIE DORO.

Few actresses before the American public are better or more favorably known than is Marie Doro, who is appearing in The Morals of Marcus in the East. She will be seen in Chicago during the current season.

shoot up the town and have fun in their own way, sometimes rough, it is true, but their heart was always in the right place, full of sympathy for the needy and the under dog.

They are fast passing away, but no truer, braver set of men ever stood in shoe leather than the old fashioned cowboys.

Well, those days are over as far as I am concerned. For thirty-five years I followed the business. I came to Omaha about eight years ago to make my home. A year and a half ago the Democratic party named me to make the fight for mayor of this great city. Well, the fight started and I organized what is known as the famous "Dahlman Cowboy Quartette," who are now touring the country. The boys attended all my meetings and the campaign developed into one of the hardest fought battles ever held in any country. When the votes were counted the city was turned upside down politically and Omaha now has a cowboy mayor.

Jimmy Powers Tells This One.

"Were you ever in Venice?" asks James T. Powers, who is starring in The Blue Moon. "No? Well, it's a damp place—a mighty damp place. I bought fifteen pairs of gum shoes while there on account of the damp sidewalks."

"Yes, I did. And one night I had been out later than usual. The next morning my wife asked me what time I came in. I said: '12 o'clock.' 'Now, Jimmy,' she came back at me, 'don't try to deceive me, because I heard you treading water upstairs at 3 o'clock this morning.' I went to one of the Venetian theaters, and happened to pass the stage door, saw seven dandies swimming around with bouquets in their hands. On one of the public streets I saw a gang of men with thirteen-inch hose pouring water in terrific volume. I asked one of them what they were doing, and he said they were laying a new sidewalk. I had only one regret on leaving there. I was rather sorry that I couldn't bring all that water back with me. Think what a hit it would make in Wall street."

English, But Funny.

Although Lawrence D'Orsay is English he has a keen sense of humor. A story he likes to tell is of a lord bishop in England who had a terrible fear that he would become paralyzed, and he often would pinch himself to test his sense of feeling. One night at dinner he suddenly exclaimed: "It has come at last. I'm paralyzed. My left side is all numb." "How awful," said the woman who sat beside him, "but if it will comfort you any I do not mind telling you that it was my leg that you have been pinching."



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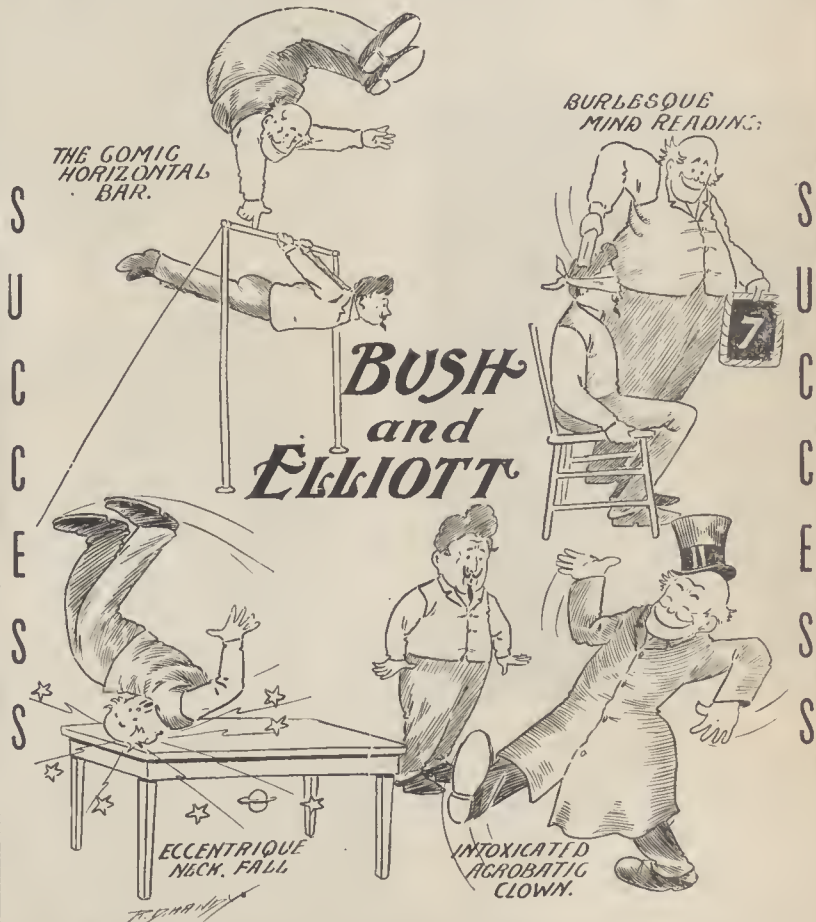


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VARIETY IN TONY PASTOR'S TIME

I STARTED in the "show business" proper with my sister Flo in Tony Pastor's company in New York. We were known as the Irwin sisters, and did a good singing act. I was with Mr. Pastor seven seasons and in addition to doing a turn in the olio played in afterpieces which were called "nigger acts."

I owe all I know about acting today to the experience gained in playing in those old afterpieces. In rehearsing the skits we never used any cues. The man putting on the piece would go through the different parts and say: "When I say so and so you do this or that," and we had to figure out our parts largely for ourselves. It made each member of the company self-reliant after a little experience.

There was no advanced "vode-veal" in those days. They called it variety show. There were no headliners. Every act with Tony Pastor's show was supposed to be the best of its class, and there were no favorites with the management. They all ranked alike, and salaries were very small compared with the princely sums paid vaudeville actors today. Some of the best acts received \$100 a week. If those same acts were put on now they would command \$1,000 a week, and the managers would be glad to get them.

Old Days Pleasant Memories.

I like to think of those old days. I remember the first season I was with Tony Pastor. In the company were Harry Kernell, Irish singing and talking act; Harris and Carrol, a black face act, and by the way, Harris is now a member of the firm of Rich & Harris, the well known theatrical managers; Charles Rogers and Mattie Vickers, Dutch singing and dancing act; Gus Williams, in a talking and singing act; Harry Watson and Charles T. Ellis, Dutch comedians; Lizzie Mulvey, dancing soubrette; Clara Moore, character singer; Delehanty and Hengler, the greatest song and dance team that ever lived, and the Irish comedians Barry and Fay, doing a black face act.

It seems strange to return to vaudeville after being away so long. Do you know when I made my first appearance this season I was as nervous as a beginner?

I think the really good acts are scarcer than they were in the old days, and the present salaries are out of all proportion to the ability of the performer. The audiences are quicker to see a humorous point now than in the old days.

Quiet Methods the Best.

Quiet methods win laughs quicker than the direct, terse way of the old time variety performer. When I first was a variety performer such a thing as one person stealing another's songs, act, or business was unknown. A performer would not think of doing it, and if any one attempted it he would be driven out

It Was Not the Vaudeville With Which Present Day Theatergoers Are Familiar.

BY MAY IRWIN.

effort to get them to introduce one of their compositions. There are men who make a specialty of writing songs to order. You give them the idea and they will turn out a song in ten minutes. And most of them sound as though they were written in even shorter time.

Taken all in all I think the new vaudeville is better than the old. It has kept pace with the times like everything else. If it did not it would not be as popular as it is today. I returned to vaudeville this year because I was unable to get a piece to suit me. There never was a time when there was such a dearth of good comedies. I tried until I was tired and then gave up—or rather went into "vode-veal."

CECILIA LOFTUS' CAREER.

English Actress and Entertainer Who Likes to Play on American Stage.

Cecilia Loftus' fame rests upon her inimitable imitations, but she has had

stage. Coming back to America last autumn, Miss Loftus became one of Joseph Weber's comedians. Henry Miller had long had the idea of presenting Miss Loftus in a play peculiarly adapted to displaying her talent as an "entertainer," and last spring, believing he had found such a vehicle in *The Lancers*, he placed her under contract to star jointly with Lawrence D'Orsay in that play.

Told by Seymour Hicks.

Seymour Hicks, the justly popular actor-manager, tells a bright little story about himself.

When he was a young man of seven summers he had to make a railway journey, and his parents thought it best to give him into the safe custody of the guard. The official put him in a carriage along with a dear old motherly lady.

The boy was grossly insulted at

VESTA VICTORIA, the English singer of coster songs, whose reputed salary would cause a bank president to stagger and who has been appearing in America during the current season in Klaw & Erlanger's "Advanced Vaudeville," is awfully lonesome. She wants to go back to England for Christmas. She does not approve of the American brand of plum pudding. Her heart goes out to Pica-dilly and the Christmas pantomimes. Miss Victoria sums up her grief at being found at Yuletide upon the bleak



VESTA VICTORIA.

A conspicuous figure in vaudeville during the current season is Vesta Victoria, the English concert hall singer. She has magnetism and has stamped herself as a favorite with her audiences.

shores of America in the plaintive cry—"I want my mamma!"

Miss Victoria has been on the stage since she was four years old. She has been on the stage just—but that's telling and, even though our turkey and cranberry dinner does not meet her approval, it would be the height of ungraciousness to confess the young woman's age. But ever since Miss Victoria has been on the stage—it matters not how long that be—she has never missed a Christmas without having her mother and her sisters and her cousins and her aunts drinking a toast, "To Victoria, an' er 'eavenly voice."

And speaking of her voice reminds us that that is one of the things which Miss Victoria doesn't like about this land of the free and home of the brave. The air doesn't agree with her voice at all—it makes it as raspy as a file. As a consequence "Pooh John" and "Waiting at the Church" suffer in rendition and she can't say "Goo Goo" with the necessary uncton. The people that Miss Victoria has met in America have been either throat specialists or boys laden with lozenges. The chances are that her Christmas callers will be the same.

So Miss Victoria, the queen of the 'alls, is huskily voicing the sentiments these days—"I want my mamma." We feel so sorry for the charming comedienne that we have written a long letter to Santa Claus and asked him to please be kind and send the little English girl the very nicest, jolliest and most English Christmas he has in stock. Here's to Victoria and er 'eavenly voice.

THE USES OF ADVERSITY.

By J. C. Nugent.

Prosperity may puff us up a bit;
A swift kick ne'er attacks this dope in vain.
When popular we dream of being "It",
A good swift kick and we wake up again.

This the greatest wisdom of th' eternal plan,
To equalize us when o'erpleased or vexed,
When e'er success begins to twist a man,
A good swift kick will always put him next.

Prosperity, Thou art a pleasant thing,
And Prosperity, Thou art a bird;
And sweet Success! there's magic in the ring,
That in wierd enchantment e'er is heard.

And Friendship! Friendship, Thou'rt indeed immense,
And Love too, Sweet Love ever was a brick,
But nothing gives a man as much horse sense,
As a properly administered Swift Kick.



LILLIAN RUSSELL.

Sykes, Photo, Chicago.

No woman before the public today has been so widely advertised and pictured as Lillian Russell, the American beauty who is now touring the country in her new play, *Wildfire*, with success. She is not only a good vocalist, but a comedienne of high order. The portrait shown herewith is regarded by the actress as one of the best ever shown.

success in Shakespearean tragedy and comedy, in serious drama, in comic opera, and in farce comedy, as well as in vaudeville. Miss Loftus' first entry into the classics in America was under the patronage of Mme. Modjeska at the Fifth Avenue Theater, New York, about eight years ago, when she appeared very successfully as Viola in *Twelfth Night* at special matinees.

Daniel Frohman marked her ability and engaged her as leading woman with E. H. Sothern. Her Ophelia to Mr. Sothern's Hamlet is well remembered. She created the principal feminine roles with Mr. Sothern in *Richard Lovelace* and *If I Were King*. Next, Miss Loftus was starred by Daniel Frohman in Israel Zangwill's *A Serio-Comic Governess* a play which gave her but little opportunity.

After another season in vaudeville, Miss Loftus returned to London and there took the title part in J. M. Barrie's *Peter Pan*, playing it many more times in London than Maude Adams did in New York, and winning in it her greatest triumph on the legitimate

this, for he had been looking forward to traveling in a smoking compartment with other men, and his temper was not improved by the old lady offering him chocolates. These delicious mouthfuls, he considered, were for girls only, and he firmly but politely refused them.

Then came inspiration, and, with the agility which years have not taken from him, he climbed up into the luggage rack and terrified the old lady by giving a very passable imitation of a monkey. At the first stopping place he neglected the guard's injunction by leaving the carriage and taking his place in the coveted "smoker."

"Unroll that, kid, and I'll take a turn or two," said Katherine Witchie, who is with A College Boy, as she walked into the Armory opera house at Iowa Falls, Ia., the afternoon the company was there. It was a wrestling mat she was talking about. It lay in a roll on the stage where a number of athletes had been tumbling. The "kid" unrolled it and Katherine, after an absence of fifteen minutes, returned in short skirts and "did" some excellent turns.



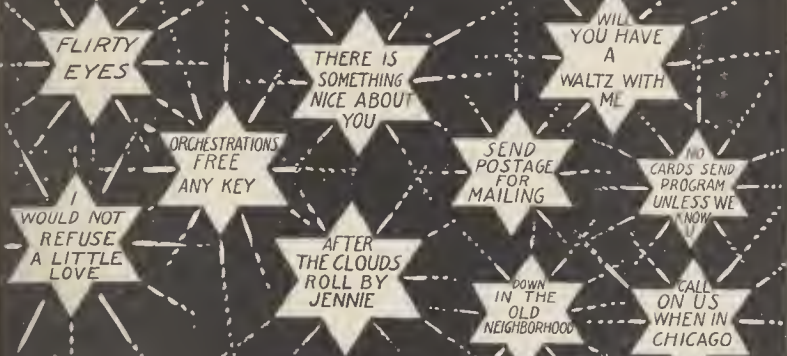
MAY IRWIN.

Probably the most popular comedienne on the American stage today is May Irwin. She tells of her early experiences in an article published herewith.

of the business by his fellow performers. Now if a team gets a good idea and makes a hit with it half a dozen people will immediately steal it, and there seems to be no way of preventing it. Performers wrote their own songs and acts in those days. They had to do it, because there was nobody to do it for them. Now there are a score or more men in New York growing rich each year writing vaudeville acts for performers.

And songs! There are thousands of song writers, and they pursue the successful performers day and night in an

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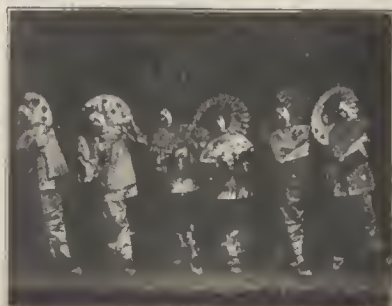
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from 1896 to 1906.

THEIR FIRST CHRISTMAS AS ACTORS

UP to the time that I went on the stage, writes Olga Nethersole, being the youngest member of our family I was an essential element in the little home circle and every year when Christmas came around a good many of the little duties incumbent upon that festivity devolved upon me. They were my great delight and for months I looked forward to them with keen pleasure. When, after my stage debut, necessity compelled me to leave my home and travel, the fear haunted me that my engagements would prevent my taking my accustomed place at home at Christmas. Usually, in England, where I was acting, it is the practice for traveling companies to lay off for six weeks at Christmas to allow the pantomimes to enjoy a vogue, but the play in which I was engaged was so successful that we were notified that in all probability the company would play right along. Judge then, my delighted surprise when, three days before the feast day, the notice was posted that on Christmas Eve the company would close for a vacation of one week.

Train Stalled in Snowstorm.

I did not lose a minute after the Christmas Eve performance in starting for home so as to be with my dear ones on Christmas morning. In those days, British civilization had not extended to sleepers on the trains and so I was forced to sit up all night in a stuffy railway compartment. There had been a heavy fall of snow during the short afternoon; it was bitterly cold; the train was packed with holiday makers and soon after we left Manchester we ran into the densest black fog I ever saw. Our train came to a standstill in the middle of a desolate moor and when day broke we were stationary and snowbound—we had run into a snow drift and our locomotive had come



OLGA NETHERSOLE.

Achieving fame by her remarkable performance of Sappho, Miss Olga Nethersole is one of the foremost actresses before the American public today. An article from her pen appears in this issue of THE SHOW WORLD.

to grief. The luxury of a dining car was unknown; there was no sign of human habitation where food might be procured within twenty miles and there were no facilities for telegraphing.

Spent Christmas in Misery.

The miserable day wore on and there was no sign of rescue. The children cried for food, women wept and the only passengers who seemed at all philosophical in the predicament were those whom forethought had armed with pocket flasks. For myself, I suffered intolerable torture, not only from cold and hunger, but bitter disappointment. A snow plow rescued us at last early in the evening. I reached home the day after Christmas, starved to death and with a shocking cold. I was ill in bed for a month and therefore lost my engagement.

All these misfortunes combined to make my first Christmas as a player the most vivid recollection I have of that festival.

MY FIRST CHRISTMAS AS A PLAYER.

Makes Hit in New Part and His Salary Is Raised.

BY JULIUS STEGER.

My first Christmas as a player was spent while in the same company with Brothers Davenport (Edgar and Harry), Louis Mann, William Norris, Clara Lipman (now Mrs. Louis Mann), and a few more very talented aspirants for histrionic honors. Nearly all of us were young and ambitious beginners. We were members of a comedy stock company, directed by Geo. W. Lederer and chaperoned on our travels by the late Kirke La Shelle. We "jumped" from New York to the Grand Opera house in Chicago,

Well-known Professionals Tell of Their Yuletide Experiences Following Their Debut on the Stage.

where we opened in Mrs. Pacheco's comedy, "Nothing But Money." I will never forget "the brain storm which raged within me" when I walked through the "alley" leading to the stage door for the first evening performance. Well—we made a hit. At least, we all thought we did, although the only plausible basis for such an assumption was the fact that we were to "jump" from Chicago to the Coast.

The authoress, being highly connected in California, we opened the New Stockwell theater in San Francisco to a most brilliant audience. It was a "real triumph" for everybody, including Mr. La Shelle, who appeared in the very important role of "a policeman." For some unaccountable reason the people at large, however, neglected to encourage our budding talents at the box office. "Nothing But Money" gradually meant to us "anything but money."

The day before Christmas found us—heaven knows how we got there—in Boston. Mr. Lederer informed me on that

Since that time I have played many important parts in musical and dramatic productions, have had the honor of appearing under the direction of such distinguished managers as Charles Frohman, Augustin Daly, Klaw & Erlanger, Oscar Hammerstein, George W. Lederer, J. J. Hill, Fred Whitney, J. C. Duff, Geo. Edwards and at present E. F. Albee and Martin Beck, but I will never, I believe, have as happy a Christmas as a player as my first one, when Mr. Lederer presented me with my first real opportunity, by suggesting me for "Led Astray" that Christmas morning.

MY FIRST CHRISTMAS ON STAGE.

Rehearsal All Day and Weary Work as Understudy for Injured Principal.

BY ADELAIDE KEIM.

I was still a student; and would be for another year, when a part was as-



BLANCHE WALSH
AS
MARY O'HARA
IN
"THE STRAIGHT ROAD"

ALMA KRUGER
AS
Mrs. THOMPSON

HERBERT BOSTWICK
AS
BILL HUBBELL

JESSIE RALPH
AS
Mrs. FINNERTY

WILLIAM TRAVERS
AS
DOUGLAS AINES

day that the late John Stetson was about to engage Wilton Lackaye or Frank Carlyle to play Geo. de Lesparre (the leading male role) in a star cast revival of "Led Astray," when he (Lederer) suggested me for that splendid part, with all its foreign atmosphere. Stetson decided in my favor. I nearly died with heart-failure. One of the principal parts with such players as Carrie Turner, Hattie Russell, Robert Hilliard, Charles Dickson in the cast.

"George, is this a Christmas joke?" I asked.

"No, you 'Vienna Schnitzel,' brace up. I know you can do it, here is your chance," Lederer replied.

I will be brief. I played the part in Boston. What a memorable evening, with the whole of the company standing in the "wings," watching my slow and deliberate entrance.

I succeeded—Lederer, Stetson and Lackaye rushed back to congratulate me, and the audience—oh how generous they were that night. The next morning—such fine notices, such encouraging praise. Mr. Stetson sent me word that my salary would be \$150 a week. Great heaven. I was getting thirty dollars a week, with "Nothing But Money." It seemed as if all the earthly joy was turned into one torrent flood rushing upon me to drown me. This is exactly thirteen years ago—my first year in the theatrical profession.

part, the whole company being called. Well, we rehearsed until matinee time with a sandwich for lunch. The play went badly, and when matinee was over we were at it again immediately and kept rehearsing until 7 o'clock.

Then a hasty meal in a nearby restaurant and to work. The fine Christmas dinner at home neglected. But the play was well acted throughout and well received by a full house.

I came home tired and worn out and was glad to find "the sleep that knits up the ravelled sleeve of care."

CHRISTMAS IN VAUDEVILLE.

Valerie Bergere Tells of Her Experience in the Continuous Game.

From childhood's day my Christmas was looked forward to hungrily. The goodies, eatings and oh! such bully books (I never played with dolls, and Teddy bears had not been born) filled my days with impatient desire.

When I grew up and became an actress, the Christmas days were not so joyful as they meant an extra performance without extra pay. Then came my first Christmas in vaudeville. Voila! I was proud to be a real headliner. Of course, I enjoyed all privileges and as it was my first season away from "the legit" knew little of the inner workings. I was planning to dress my little tree, for I always have one for my company, and was very well satisfied with life, when the card boy came with the information, "Miss Burgerie (I must make a list of the different ways my name is pronounced when I have time) your first show is 11:45 tomorrow A. M. Your second—" Hold on, cried I, who do you think I am. Send the manager to me at once. He came. I said, I am the head-



VALERIE BERGERE.

A charming actress and clever writer, as her article for the Christmas issue of THE SHOW WORLD fully attests, is Valerie Bergere. She is especially popular on the vaudeville stage.

liner you don't expect me to do three shows. He looked at me coldly and said: "Did you read your contract carefully? Clause No." (23 it should be).

I said, no. "Well," said he, "we reserve the right to give as many performances on holidays as we think advisable, and unless that clause was struck out, you go on at 11:45."

I expostulated again, but bidding me a "Merry (?) Christmas" he left, saying: "Don't forget, you go on at 11:45 A. M."

Well, I went on, but please, kind reader, how can anyone have "Peace on Earth and Good Will towards Men" playing three shows, and some less fortunate ones, five shows, on Christmas Day?

When you read this little story, you will know that on this Christmas Day I shall again go on at 11:45 and only hope that I will please you. That will be my Christmas.

Most Cruel Critic, This!

The dramatic editor of the Jackson, (Minn.) Republic recently attended a performance of A Neglected Wife. He did not think well of it, in fact he said:

"The A Neglected Wife show which held forth in the Opera House here last Saturday night, was about the rottenest thing in the way of an entertainment ever put on the boards in Jackson. The artists (?) who attempted to interpret a very poorly arranged play had no more conception of a comedy drama, which the play purported to be, than a Mississippi river steamboat deck hand."

Our only hope is that the performance may have improved or that A Neglected Wife has died of a broken heart.

A PLEA FOR MODERN MELODRAMA

BY WILLIAM ROCHE.

(For twenty years manager of the Bijou and Academy theaters, Chicago.)

I WISH to speak for the modern melodrama. Problem plays may rouse interest now and then—and die down to nothingness. Musical comedies twinkle for a time—and are forgotten. Shakespeare is revived, flourishes a little while, and goes back on the shelf. Shakespeare can never perish, it is true, but where one man pays worship to Shakespeare, 500 now swarm to melodrama.

The real, exciting, thrilling melodrama has earned a place and position that are all its own, and melodrama is the branch of Thespian art that gets the hard, commercial money. Over here on Halsted street we have a theatrical world of our own—a world that knows what it wants, what will best please its eyes and ears, and what it simply must be given.

The popular priced patronage does not come in automobiles, nor does it make any special rustling of silk and fur as it arrives. But it is strongly and intensely moral. This is one of the most interesting characteristics of the popular-priced audience—its strict adherence to morality and the commandments. It will not endure a suggestive, sensuous, licentious play for a moment. There is never any need of censorship on Halsted street. The bad woman, in a successful melodrama, is never the heroine—always the villainess, and always sure of a full percentage of the gallery's hissed denunciations. Problem plays would fall as dead as a salted herring in this vicinity. Put on one of the suggestive dramas that cause so much talk and comment—put it on at one of these theaters—and its only auditors would be a few boys, who would come to hoot and not to cheer.

Crime and criminals do not cut the figure in modern melodrama that is sometimes supposed. There is a general belief, among people who never see the inside of a popular priced theater, that melodrama of today is given over to the glorifying of safe breakers, burglars, train robbers, and thugs of many kinds. Not a bit of it. Melodramas written round the adventures of the James boys, the Youngers, the Biddle brothers, and other mighty criminals have been tried—and didn't win. They drew for a little while, and then passed away. In the melodrama of today there are, very probably, bandits, train robbers and murderers, but they are not the heroes of the play. They are, always and invariably, the villains—usually the tools by which the heavy villain tries to discomfit the hero—and the whole house is against them and with the hero to a finish. When the hero overthrows the train robbers and defeats the bandits, the house goes wild. Virtue and honor are applauded. Craft and villainy are hissed. The successful melodrama of the present time teaches nothing wrong, and exerts strong influence for good.

Originality is much sought in melodramas—something new, something striking, some new way of producing the thrills and the sensational scenes. The basic principles of many melodramas remain the same—the persecuted young girl, who defies the villain; the hero, who goes through wild and desperate adventures to protect her; the crippled newsboy or little brother of the heroine; the Jew comedian, who always renders noble service to the girl, and the dauntless youth—these are always sure of hearty applause. The villain, as of yore, is rich and crooked, and has a lot of aids—sometimes Mexican bandits, sometimes Western train robbers, sometimes plain thugs and thieves, but always perpetrating ruffianly deeds, and always baffled at the finish.

Western melodramas, with a cowboy or a sheriff as hero, take well. It is

always safe to use Mexicans as assistant villains in these productions, while the audience rather likes to see Indians pose as helpers to the hero. Quite a number of dramas are on the road with Chinamen as villains, and these are well patronized. The melodrama public doesn't like the heathen Chinese.

Years ago much of the comedy in melodramas was supplied by a burlesque negro. This type has disappeared from the modern drama, and the Jew has supplanted him. The lively soubrette, small, impulsive, warm hearted, and eager to aid hero or heroine, is as numerous as ever.

As has been said, originality in the more exciting scenes is a most essential feature of a successful melodrama. The "thrills" are usually found thickest where the villain plans some great mechanical coup or some convulsion of nature to destroy the hero, or where the hero goes through some wonderful physical feat to overcome the villain. A bridge is blown up, but the hero swings over the chasm on a rope. An avalanche rushes down upon the hero, but he vaults upon a pinnacle of rock. An automobile falls into the sea, but there is a boat at hand. Always, and every time, the villain's great plan falls down, and the scene ends with the hero safe, the heroine unharmed, and the villain in full retreat.

The actors and actresses who present the melodramas round the popular priced circuits are a worthy class of people, honest, well behaved, and, as compared with many Thespians more in the public light, are free from scandal. They work hard, earn their money, and are rewarded with promotion as they show ability. Many of them build up good sized clienteles of their own in every city.

The laws of Chicago in regard to juvenile actors cause a good deal of damage to some of the melodramas. Clever children, who play various roles in some of these plays, are barred out in Chicago, and their lines have to be taken by small-sized adults, much to the injury of the productions. The children, meanwhile, have to hang around the hotels where their parents—always members of the companies—are stopping, or lounge around the theaters. I have always thought that these youngsters, born and bred to the stage in nearly all cases, and the children of theatrical people, were a good deal better off when allowed to go through their small amount of stage work, rather than loafing and idling through the afternoons and evenings.

So much for modern melodramas, its make-up, its ideas, and its people. As a paying proposition it has all the problem plays and musical comedies badly distanced, when you compare the outlay with the income. I have about forty-five melodramas booked for the Academy—the same number for the Bijou. These go to the Columbus and Alhambra, on the South Side, and the Criterion on the North Side—not all of them, but a good many. Many melodramas, of course, never get this far west of New York, and some of the Western circuit's productions do not go East. In all, there must be 150 successful melodramas on the road this season.

The firms which have gone into the business of producing melodramas are substantial and successful. Some of them, confining their field exclusively to these productions, are seldom heard of in type, but make the money. Others put out big musical comedies, etc., gain more notice for these things than for the "thrillers"—and fall back on the popular priced melodramas as their real bread winners.

Yes, popular priced melodrama has a field that is all its own, and it has most assuredly come to stay.

RECOLLECTIONS OF EARLY MINSTREL DAYS

BY GEORGE PRIMROSE

N EGRO minstrelsy is purely an American institution, and although it may have had its genesis back in the days of the revolution when the plantation darkies North and South sang their plantation ditty to the effect that "Massa Washington" had shelled all the corn off the English general, Cornwallis, who surrendered to Washington at Yorktown, and he was now "Cob Wallis," the fact of the matter is that the first real negro minstrel show was given in New York way back in 1842. There were only four people in the troupe and they performed in a circus ring. The men were Frank Bowser, Dan Emmett, Bill Pell and Billy Whitlock. These men afterward performed at the Park theater in New York, and subsequently visited England, where they were joined by Joe Sweeney, the first man who ever played a banjo in public. They traveled all over Great Britain with only indifferent success. However, from this crude beginning all the great minstrel shows of later days have come.

An actor named Herbert—"Pot-Pie" Herbert they called him, because he had once been a cook—seems to have been the original black face comedian. He, at least, was the first man to appear in public with a blackened face. In those days burned cork and the various grease paint preparations of the present time were unknown, and so Herbert painted his face with water colors. His song was entitled, "The Battle of Plattsburg." If my memory serves me right (I have it by hearsay, not by personal recollection), Herbert first appeared in black-face in Albany, N. Y., in 1815. From this you will readily appreciate the antiquity of the black-face comedian. He is no latter-day creation, nor holdover from our mother's time, but rather from the youth of our granddaddies.

Dumbleton was the first to introduce the "first part." He went to England with his company and some members of it never returned. Among this company were George Pell, G. A. White, Stanwood, George Howard, and others. Dumbleton died in New York after making many tours in the interior cities. This was in 1843-4.

E. P. Christy in 1843 was playing a fiddle in a dance hall in Buffalo. He decided to form a minstrel band, Earl Price and Dick Hooley being among its members. George Christy, or Harrington, was the adopted son of E. P. Christy. After making the rounds of the country, E. P. Christy located in New York, where he died, leaving a fortune of \$400,000. George Christy, after making a lot of money, died in poverty.

John Diamond was the first white boy that ever danced a jig in public with a black face. P. T. Barnum managed him and drew a great deal of money with him, but finding him unreliable was obliged to sever the connection. "Juba," a real negro boy, and the best jig dancer that ever appeared in public, made a great reputation under Barnum, but later deserted America for England, where he died in poverty. When Charles Dickens, the English novelist, made his first American tour he saw "Juba" in a dance hall in the "Five Points" district of New York, and made favorable comment on him.

Dan Gardiner, a clown, was a great wench dancer and negro comedian. His daughter married Edwin Adams, the tragedian, well known in those days. Dick Risley, a circus performer, was another excellent negro delineator and vocalist. His great song was "Ginger Blue." The first troupe of Japanese jugglers was imported to this country by him. Edwin Forrest introduced a negro song while playing in stock in Cincinnati.

In 1843 there appeared a very clever negro performer by the name of James Western. He was the first to introduce a dance in which he gave an imitation of a locomotive under way. His career was cut short by his early death. Frank Bower was the first to dance "The Essence of Old Virginia," and it was from him that J. H. McAndrews got his idea of the "Watermelon Man." When Campbell's Minstrels were organized they had a fine hall singer in the troupe known as George Julian. He was in reality Ira D. Sankey, who afterward became the great evangelist of Moody and Sankey fame. Bob Hart left him a salary of \$80 a week to preach the gospel.

In 1843 or '44 there was a minstrel show in Baltimore and the admittance fee was 12½ cents, children half price. The middle man was Theo. Hamilton; Edwin Booth played the tambourine and did a solo on the banjo; John Sleeper Clarke was the bones, and Stuart Robson the boy who played the jaw bones. Matt O'Brien, the balladist of this troupe, who is the only member of this troupe alive is the president of the Southern Express Company in Atlanta, Ga.

Stephen C. Foster of Pittsburg was the most popular writer of negro songs. Over half a million copies of his "Old Folks at Home" were sold. E. P. Christy paid \$400 for the privilege of having Christy's name on one edition as the author. Foster was improvident and was often compelled to sell for a few dollars the works that made fortunes for others. Thus minstrelsy was cradled by men of talent, genius and brains.

PLAY BROKER POWER IN THEATRICAL FIELD

BY ARCHIBALD SELWYN.

T HE playwright thinks the manager is a "dope" and the manager knows the playwright is crazy. The play broker is the fixer. He is the fellow who runs around with a box of salve. His is the unenviable business of having to sympathize with both parties during the constant mixups between them. He advises, sympathizes and applies ointment—for ten per cent of the author's commission. It's small pay for an awful lot of work.

There has been a deal of talk of late about the bad season, and an effort has been made to fix the responsibility on either the authors or the managers. Go ahead and blame them—blame any one you like except the play broker. Don't hold him responsible for the misdeeds of others—rather thank him for the many good plays you have, for he is the man who makes his living by exploiting new authors. Established playwrights can generally sell their plays without an agent. It's up to the play broker, if he likes to live, to find good plays by new authors and then to see that they are produced. Thank him for that.

An unknown man, who has probably paid his last nickel to get a typewritten copy of his play, has as much chance to sell his play alone in New York as has that proverbial snowball in the highly tropical temperature of the lower regions. The manager has not the time nor desire to read all plays, and you can't blame him. While there is one worth while dramatist toting around manuscripts, there are hundreds who really have nothing to offer.

We and every other play brokerage firm employ a literary and dramatic expert—a man of education and taste—whose judgment has been proved first class. He is the sieve through which new plays by new authors are poured. When he finds something which he thinks is worth while, we all read it and if it looks good we present it to the manager who we believe is most likely to produce it. He gives

it his immediate attention, because he knows that we can't afford to bother or worry him unnecessarily, when by so doing, we would run the chance of severing business relations with him.

To the manager the play broker must be a business man. To the playwright he is a friendly adviser. It's a hard job to be both things at the same time. When he drops into a managerial office he knows the man behind the big desk is going to drive a hard bargain. In the face of this the agent must, while he is trying to sell the play, protect the author and insist on that gentleman's right to help pick the cast, be present at rehearsals and given every opportunity to see that his work is done according to his own ideas. This sounds easier than it really is, for the manager is always convinced that the author is a candidate for the insane asylum, and the minute these two get together the playwright will be sure that the man of money is an intellectual blank. It's a sweet job—selling other people's plays.

You see, the manager is a keen, cold, calculating individual whose sense of the artistic is generally guided by the possibility of financial profit. To him the playwright is but a part of the scheme—he is a sort of mill which creates the manuscript and then sits back and raises the Old Harry until the play is a success. If it is a failure he—the playwright—isn't to blame. Oh, no! But the manager is.

To the play brokers of New York the theater-going public owes a large debt of gratitude. I can name three young dramatists who found their opportunities this season and who had tried for years alone unsuccessfully. The plays which they couldn't get managers to read, play brokers did. Result—fame for the authors and enjoyment to the public, not to mention great profits to all concerned. Sometimes these new plays are not good enough for Broadway, and then we put them into stock—another thing that an unknown dramatist can't do.

The play broker has become a power in the theatrical world in recent years, and his establishment has resulted in a much more amicable conduct of the theatrical business than ever obtained before.

CHURCH IS NO FOE OF THE STAGE

THE question is asked, "What is the attitude of the Church toward the stage?" to which question I see only one answer—the attitude of a fond mother toward the playground of her children. The stage, or perhaps more properly, the theater, has become the great recreation ground of the nation and as such, the only logical position of the Church must be the tenderest concern and deepest interest. The

Its Attitude Is That of the Devoted Mother Toward the Playground of Her Children.

BY THE REV. L. J. VAUGHAN.

tution cannot, therefore, find justification of their position on the grounds that evil influences are using the stage or that many bad men and women live by the theater. If there are evil influences around this great institution, it is our duty as Christians to destroy them. If we find bad men or women upon the stage it is only what we find in all walks of life even in the Church. We cannot judge any institution by the bad men or women who may happen to be in it, nor even of the evil coming out of it, but rather by the good of which it is capable. If institutions are to be judged by the bad men or women who are found in them, or the evil that comes out, no institution will suffer more than the Church.

Happiness in Sensations.

The truth is, good and evil are after all, only relative terms. The goodness or the evilness of any human institution must be judged solely by its relation to the end or object of man. Now the

form of recreation—that institution will be the greatest human power for uplifting and refining the American people. The question then, is, have we such an institution? To which question, I unhesitatingly answer we have. In the drama; in the mimic stage we have an institution, and art in itself but combining the power of all the arts. But instead of being an ally of morality, instead of being an uplifting influence, the Church has handed it over bodily into the hands of the worldly and indifferent, allowing the powers of hell to use for her own glorification and the damnation of society the greatest human power for influencing the emotions and sentiments of the people. Of all artists, the actor holds the greatest possibilities of good or evil. The painter appeals to the soul only through the eye; the musician only through the ear; the poet only through the faculty of thought, but the actor appeals to the eye, to the ear, to the

the worldling and unbeliever. But let the clergy and the church people boldly invade the theater, patronize the great dramatic art as they dare to patronize other arts (questionable in many particulars) and then demand of the manager what they pay for, the best.

Duty of Manager and Actor.

It takes no very deep study to see the result. As a cold matter of business, the manager will present that for which he finds a demand. There is not a true artist upon the American stage today whose great ambition is not to produce a great moral standard play which will make their name live as long as only classical standard drama can live. But alas! their ambitions are in most cases blasted because those who should be their sponsors and applauders refuse to publically encourage the work. Hence the average actor or actress must spend the best years of his or her life catering to the crowd in sensational, in melodramatic, in mediocre plays in order to make money and reputation great enough to at least satisfy their true artistic ambition and by the power of a name made in less meritorious works demand a hearing in the classical drama. We are spending three hundred millions a year on our public education alone to say nothing of the other hundreds of millions spent in private institutions, all this to educate our young people to an appreciation of art and literature. It is high time we spent some money and time, too, in making the one great institution which answers the cravings so created, what it should be, the school of culture, the University of the People. It is a matter of business, demand creates supply. The Stage is and can be only what the Church suffers it to be. It will be what she demands of it when she deems it worth her while to make it her own. A Christian Church and a Christian Stage is the dream and the hope of the thinking man of today.

The Retort Courteous.

Ashton Stevens, a well known dramatic critic, formerly of San Francisco, but now writing reviews for the New York Journal, tells the following story upon himself. In writing up a vaudeville act of a young woman, his comments were not flattering. The actress called at the office and protested. She said: "I do not mind so much what you say about me, but you must remember that the vaudeville managers read your notices, and may refuse to give me an engagement. I would not mind if I had only myself to consider, but I have to support my husband, who is a dramatic critic."

And in Boston, Too.

Howard Hansel recently advertised in Boston, the home of the high brow and



THE REV. L. J. VAUGHAN.

One of the best known churchmen and lecturers on Shakespeare and the drama in Chicago is the Rev. L. J. Vaughan, who has contributed an article for this issue. He is a deep thinker and a man of wide learning, whose opinions carry weight.

Church as such has made no official utterance upon the stage (unless we take the discipline of the Methodist Society as such) which we can scarcely do, as the Methodist Society is after all, only a number of Christians banded together and cannot represent the Church. However a large number of the clergy and people more Christian than the Church have seen fit to render dogmatic judgment and place a bann upon the Stage, using every effort to cut off all intercourse between the two great institutions until today the expression "The Church and Stage" suggests to the average mind the two extremes of social life. But in truth, this is only one more of the accepted notions of the age, which is half true and half false. That the Church and Stage are extremes of life I grant, but to me they are but the two opposite poles of a battery without which no power-current can be developed.

Man a Being of Extremes.

Man is, after all, a being of extremes, soul and body, as far divided as heaven and earth. Still each is necessary to the other, that touching, they may form that current called life. Now, just as the soul needs the constant refreshings of religion to keep it strong in the work for heaven, so the body demands constant recreation to keep it strong in its battle of earth. Hence the normal man can best be preserved when religion and recreation go hand in hand. It is vain, therefore, for the Church to deal out religion for the complex man if she leaves his recreations to the powers of the world. Hence, since the Stage is not bad in itself (per se) and since it has become the one great recreation for all classes the manifest duty of the Church is to take hold of it and make it what it can, and it should be a great Christian institution. This can be done not by blind criticism of those who seldom if ever are present at stage performances, nor can influence be exerted by holding aloof, but rather by close association and the determination to move heaven and earth to elevate the stage to its highest possibilities and so use it as a power to elevate the people. In this effort the Church will find ready and enthusiastic help from every representative actor and actress.

Stage a Tremendous Influence.

The American Stage today holds the attention and influences the lives of more people than all the Christian societies combined. There is perhaps more money invested in theatrical enterprises than in purely educational institutions. There is more money spent in the theatre than would pay the teaching body of our schools. It needs only a superficial knowledge of the drama to be convinced that stronger moral lessons and deeper religious sermons are daily presented through the standard dramas than are preached from fifty per cent of the so-called Christian pulpits of the land. The narrow minded, though well-intending people, who war against the theater as an insti-



LOUISE DRESSER.

Sykes, Photo, Chicago.

One of the best known singing comedienne in the country is Louise Dresser, now appearing in *The Girl Behind the Counter*, with Lew Fields in New York. She has beauty and magnetism and is a prime favorite with her audiences. She probably will be seen in Chicago towards the close of the current season.

end or object of man is the pursuit of happiness. But since man is a being of sensation he can find his happiness only in sensation—sensations merely physical or sensations purely intellectual. It follows, therefore, that if the physical sensations are allowed to dominate, the more strongly will be developed the physical or animal man, which on the other hand, the more prevalent the intellectual sensation, the more strongly will be brought forth the Godlike intelligent man. The question then, is, what is the cause of physical, and what the source of intellectual sensation? There is no room for an argument here. It is clear to the most superficial mind, that the cause of physical sensations are eating, drinking and other merely animal amusements; while the source of intellectual sensations are in the arts—music, literature, painting and the other expressions of the Godlike inner man.

Power for Uplifting People.

Not a great nation known to time but has used the arts to win the people from base and animal desires to nobler, Godlier manhood. The arts are and always have been the criterion by which we judge the culture and advancement of a people or nation. It follows logically therefore, that any institution which will blend all the arts into a grand popular

thought; he is sculptor, painter, musician, poet all in one.

Actor the Best Educator.

Far better than any other artist can the actor interpret and impress upon the soul the great creations of genius and no man can doubt that upon the intelligent interpretation and general presentation of the works of genius depends the growth of human intelligence and the highest development of man. Hence, it follows that just as the great Catholic Church, the one civilizing influence after the fall of Rome used the arts, music, painting, sculpturing and architecture, weaving them ever into her magnificent ritual to impress and lead the barbarians to Christianity, so should she and all others with her, now make a compact with the combined arts as exemplified in the stage and use this great institution for the good of the masses.

The great question is how can this be done. I answer it is a cold business proposition. The theater is a business, the managers have interested thousands and millions in the work, they expect a return which can only be obtained by catering to those who patronize their enterprises. So long as the clergy and Christian people themselves (at least officially) ignore the theater, so long must the business manager cater to the questionable taste of



WILLIAM H. REYNOLDS.

The president of the Livingstone Company and lessee of the New Montauk theater, the elite playhouse of Brooklyn, N. Y., is William H. Reynolds. He is one of the best known managers in the business and his executive ability is universally recognized.

the man who always carries a book under his arm, that he would give a reading of one of Shakespeare's plays, and invited intending patrons to vote upon the play they would like to hear. Among the notes that came in were two for "Richelieu," two for "Virgilius," and one for "The School for Scandal." Doubtless Boston will aver that these were cast by persons from Michigan, Ohio, Missouri or some other distant and uncivilized community, who happened to be in the city.

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A Tragedy Of The Circus

By George M. Hodge.



THE night was hot and heavy. Blue lightning scampered nervously across a huge cloud looming far off in the southwest. A low rumble of thunder followed in its path.

We on the animal train watched the approaching storm and one old canvasman predicted a bad blow.

The two freighters pulling the train were plowing through the sultry blackness at the slow speed of twenty-five miles an hour. At this rate we knew the storm would soon overtake us.

The animals were driven to anger by the lightning and the far-away jar of thunder peals. It always works on their nerves. Frequent spurts of hot wind from the south added to their general discomfort and made them all the more restless.

It was one of those nights that seems to sharpen the imagination and makes story telling easy. I could see Tim, the gray-haired trainer, was in a reminiscent mood and, always anxious as I was to hear his tales, my response to his question, "Wouldn't you like to be at home tonight, kid?" was immediate.

In Reminiscent Mood.

"Yes, Tim," I replied; "this kind of night brings a longing for home and those you love best."

We were seated on one of the sixty-foot flats about midway the long train. Our legs dangled over the side and our hats and coats were off. The sultriness of the night had driven us from the caboose shortly after we pulled away from the last town. We were out for fresh air and to watch the progress of the storm.

"Yes; you're right, kid," he half-sighed; "there's somethin' in the air that makes me feel creepy like an' makes me wish for my old pal and comrade, Don. It was just such a night as this that I lost him forever. May the good Lord bless his crumblin' body an' care for his good soul."

And then he stopped speaking and for a long time rested his head in the palms of his hands. I respected the silence. The aged animal man was thinking of beloved dead.

"Yes," he continued, "it was just such a night that Don, God bless him, had his life crushed out by Sultana, the d-d elephant he had cared for years an' the one he learned so many smart tricks. Ah, God! I wish I had blowed her heart away with a cannon ball instead of tearing her eyes out with Winchester bullets. The d-d old hulk!"

Don, the Elephant Man.

Down the train on almost the last car two Bengal tigers shrieked, while within a few feet of us two cages of water fowl squawked and fluttered.

The intense stillness made every sound

ments from the newspapers right off. His biggest an' smartest elephant—Sultana—was his pride. He loved that critter like I love my stein. She would do anything Don says, an' he had her trained to perfection. She was a premier feature an' the big guns plays her as such.

"When the trick makes long jumps Don always sleeps in the car with old Sully. The bosses tells him time an' time again he would some time git his life smashed outter him, but he never dreams of any danger coming from his pet Sultana. At one end of the car he had his bunk elevated about six feet from the floor, an' clear of Sully's big hoofs. Whenever he'd have a headache Don would say somethin' queer to his big pet an' she would rub his head with

"What in the hell is that poundin', anyhow?" he asks.

"I don't know," says I, "but I've got breakfast money which says it's somethin' wrong up in one of them cages."

"One of the rough necks says that he'll go out an' find what's the matter. Pullin' his collar close around his throat an' buttonin' tight his coat, he crawls out on top an' peers through the night an' listens. He hears an awful poundin' way up in the train an' then he hears a loud snort an' a cry like some one is sufferin'. Comin' down he brushes out the door an' starts walkin' up the train to where the poundin' sound seems to come from. He had just hit the second flat from the caboose when I decides to go along with him. I starts, but don't

gets sicker. I knows somethin's terrible wrong."

"I tells the rough neck to hustle back to the caboose an' have a hard shack to signal for a stop. In ten minutes I sees the lantern swing an' I hears the lead engine whistle 'all right.'"

Tragic End of Trainer.

"The minute we slows down I begins crawlin' down the left side of the elephant car, holdin' on for all I was worth. When we finally stops I sees the hard shacks an' the rough necks comin' down the track in the drivin' rain carryin' lanterns an' shoutin', 'What in the h— is the matter up there?'"

"I tells them to bring the lanterns an' we peeps in through the side slats but sees nothin' but that big elephant in one corner of the car poundin' the floor with her big hoofs like a batterin' ram. I screams for Don, but still gets no answer."

"Here, what's this?" says a hard shack, and we all gathers where he stands near one end of the car. Tricklin' from the edge an' fallin' on the rain-soaked ground is a stream of blood. I turns my head an' begins to vomit. Sonnie, I couldn't help it. I had seen fellers killed before, but the thought of Don, my comrade, bein' dead in there with that d-d hulk of elephant meat loomed me an' makes me chicken-hearted."

"I grabs a lantern an' flashes its light up an' down the car an' away over in one corner I sees somethin' black in a heap. The big elephant was rubbin' somethin' an' moanin' low like humans do when they buries some one they loves."

"Pressin' my face against the drippin' side palings I holds the lantern up high an' strains my eye to see what that black heap is. I looks for a minet an' then I knows. There he lay, my partner Don, bleedin' an' crushed an' dead. One arm was thrown across his face an' the other lay limp at his side. His clothes was torn an' the old hat he always wore was layin' near his head. The bunk that he always sleeps in when makin' the long jumps was ripped from its resting place an' lay shattered near the dead body."

Made Crazy by Storm.

"The lightnin' an' the noise of the storm had driven that d-d elephant wild with anger an' she had trampled out the life of her best friend an' then was sorry an' stood there moanin' like a child what had jes' lost its mamma. She was runnin' her big snoot up an' down the mashed form of old Don as tenderly as a woman an' her moans goes clean through me."

"The rough necks huddlin' under the wagons on the cars hears all the noise an' comes troopin' to where we stand with the lanterns. Sendin' one of the hoys after a crowbar I pries open the



FREDERICK ZOBEDIE.

A world renowned hand balancer is Frederick Zobedie, who is playing a twenty-five week's engagement on the Klaw & Erlanger circuit. At the end of this engagement Mr. Zobedie sails for Europe for a protracted engagement under the management of Richard Pitret.

her heavy snoot. Don said she was as tender as a woman when rubbin' his head an' had the touch of a child.

Unseen Danger on Train.

"But one night we gets caught in a bad blow when about forty miles out of the last town an' that was when Don left us."

"We was all seated in the caboose an' the rain an' wind was howling outside like some human that had been hurt. We was crawlin' through the inky blackness an' the cat animals screamed just like they are doing now, only much louder and longer. The skies was just a mass of boiling clouds an' the lightning played hide an' seek among them. It looked like hell had cut loose an' was havin' holiday."

"Me an' two rough necks an' two trainmen were in the caboose an' the rest of the lads was out on the cars huddlin' close under the wagons to get away from the storm's sting. It was the first blow of the fall an' the rain started in warm hut turned cold an' in a few minutes was makin' all out in the open shiver an' huddle closer."

"I says to one of the hard shacks (brakeman), that I believes somethin' is wrong out on the train for I hears a poundin' noise every now an' then that don't sound jest right."

"If that's a breakbeam draggin'," says he, "we're liable to hit the ditch any minet."

"Climbin' to the lookout, he listens for a second an' then crawls back inside.

catch up with him until he is standin' on the sixth flat from the caboose listnin' and shiverin' in the storm."

Trouble in Elephant Cage.

"It's up in one of them elephant cars," says he when I gets up to his side. "My God!" I cries, "I wonder if Don has been hurt."

"Pushin' him on I follows close behind an' finally we reaches the first elephant car our way. There was three of 'em an' the poundin' noise was goin' on in the one nearest the engine. We climbs on top the big yellow car an' has to hold on tight for the wind an' rain is mad an' fights us like a hyena. We lays down close to the car roof to keep from bein' blowed off an' then when the wind rushes our way we hears the poundin' in the farthest elephant car."

"That's the car Don's in," I yells in his ear, for the wind is howlin' an' we can't hardly hear the train roar. Crawlin' on top of the car we makes our way to the edge an' then begins to get across to the second one. When we gets on the second car we crawls along until the third is reached an' then we hears plainly the poundin'."

"That elephant is raisin' h—," says the rough neck and I begins to get sick at my stummick. I thinks about my pal Don being in there an' I gets cold all over."

"Crawlin' ahead of the rough neck I lands on top of the car in which Sultana and Dan is travelin' and I begins to yell until my throat seems it will pop. I calls Don, but gets no answer. Then I



NOTED MILITARY QUARTETTE.

A military quartette of prominence is that with the Quincy Adams Sawyer company (Central) and composed of Albert Wehrle, baritone; John Close, basso; Melroe J. Newman, second tenor, and W. B. Mersereau, tenor and manager. The headquarters of the quartette are at Remick's, Twenty-eighth street, New York.

a noise and the roar and rattle of the train deadened none of them.

"For twenty years Don and I sleeps together, eats together and fights together. We was bosom pals an' would have died for one another. He came from Calcutta with a herd of elephants consigned to the big trick then in London. I met him there. Don works the elephants in the middle ring first season with the outfit and proves such a drawing card the big guns make him head elephant man for the next season. That was when we lands in the United States, an' Don begins to win compli-



MABEL TRIMMER.

A charming and talented actress, now in vaudeville, is Mabel Trimmer, of the team of Scheffer & Trimmer. She is appearing with great success in a lively skit called A Girl from Maryland.

car door jes' far enough for a man to crawl in. We had to use the crowbar as the rain had swelled the door an' made it hard to open. When we makes the openin' I goes in an' on my hands an' knees crawls over where Don lay. The elephant don't pay no attention to me, but jes' stands there moanin' like. I pats her on the snoot an' turns her head away a minet. Then I dives down an' grabs the body of Don in my arms an' makes for the door. No sooner had I opened it when the elephant discovers what has happened an' she begins to rant like a drunkard. I pushes the body of Don through the openin' to the

rough necks an' hard shacks an' then jumps through on the ground an' the boys get the door closed jes' when the elephant tries to poke her snoot through. She rants an' slaps the side of the car with her snoot an' stomps the floor like a mad man. An' she keeps this up for more than an hour.

Mashed Into a Pulp.

"Takin' the bleedin' body of my partner in my arms I walked slowly back to the caboose with all the rough necks an' hard shacks followin'. When we reaches there I lay Don on the floor an' sits down besides him. I puts my hand on his breast an' finds that every rib was mashed like an eggshell. There ain't a bone left unbroke. His face is mashed so's his best friend would hardly know him. I breaks down an' cries. I couldn't help it, sonnie. There lay Don, my partner, comrade an' pal—dead. He was the best friend I ever had since my mammy died an' left me when I was a boy. I turns awful sick at my stum-mick an' vomits for a long time an' then fever begins in my head. I lays down by Don an' stays there until we reaches the next town. I takes him an' sends for a wagon an' carries him to a coffin shop an' has him put in a nice box all trimmed off with black tassels an' lined with white silk. Me an' several other of the boys then goes to the graveyard where they buries Don an' I buys a bunch of roses an' plants them at the head of the grave.

Takes Revenge on Beast.

"With him in the ground I begins to make ready for my revenge. That d—d elephant had to die. I goes to a rube hardware store an' huys a new 44 Winchester with the money I had left after buryin' Don an' loads it. I sticks the barrel down in my pants leg an' covers the butt with my coat an' starts back for the show lot. One of the rough necks sees me comin' an' limpin' like, 'cause the gun barrel in my pants leg makes me walk kinder stiff, an' asks me if I has a game leg. I tells him that I skinned my shank while cleanin' out the lion cage. Walkin' around behind the cook tent, I works the gun to see if it is all right an' then starts for the animal top. I walks down to where Sultana stood eatin' hay an' moanin'. I lifts the gun barrel an' points it toward her head. I takes good aim an' pulls the trigger. There's a flash, a roar and the d—d elephant's right eye is torn from its socket. Quicker than lighnin' I again pulls the trigger an' sends another bullet crashin' through her left eye. She stands still for a minet with snoot raised in the air, quivers like all over an' tumbles over dead.

"Next day I gets six months for cruelty to animals an' the big guns of the trick tries to have me put up for life. They prizes Sultana richly.

"When I does my six months I comes on an' joins this trick an' has been with it every day since. It is eleven years since Don gets killed, but I ain't forgot him. Somehow I sees his face tonight every way I turn. Poor old Don, my partner."

Far up the train an elephant roared, and as the lightning flashed overhead I



OTIS COLBURN.

The popular Chicago correspondent of the New York Dramatic Mirror is Otis Colburn. Mr. Colburn is a strong writer and is author of several sketches and plays. He is extremely popular with the profession.

saw the glitter of a tear on a rough cheek.

Big drops of rain sent us hurrying back to the caboose. The storm was on.

GENESIS OF STAGE NAMES.

Many Famous Actors and Actresses Who Picked Out Telling Titles.

A singular request made by Sam Bernard, the actor, to the court was recently granted. He received permission to be legally known by his stage name. He was baptised Samuel Barnett, but when twenty-five years ago he adopted a stage career he took the name of Sam Bernard. He now prefers this name, giving

these reasons for his desire to change, "for my own sake, my profession, and my children." Another player who had his name changed by law is Edwin Arden. His original name was Hubert Pendleton Smith, but finding Smith undesirable as a stage name he received his father's consent to change it.

As the prejudice against the stage grows less year by year fewer players change their names for stage purposes, but there are still a large number who for various reasons are not known by their real names. How many people know that Marie Dressler's real name is Leila Koeber? She adopted the name by which she is known to all playgoers when she made her first appearance in Saginaw, Mich. She rarely refers to this engagement, except to say: "I've never been there since."

Fritzi and Frisky.

In private life Fritzi Scheff is known as the Baroness F. Bardeleben, her husband being a young officer in the Austrian army. Her mother intended her to become a prima donna in grand opera, so she originally named her Fredericka. As she grew up, although Miss Scheff says: "I never grew up very far," she had a governess who called her Fritzi, because she said that the little Fredericka was

Mme. Alla Nazimova was known in Russia by her own name, Nasimoff. She is the wife of the Russian nobleman, Count Golovini. In New York, where Mme. Nazimova has made such a success, there are few who pronounce her name correctly. The accent is on the second syllable, and the third syllable is slurred.

Maude Adams Kiskadden.

Few persons, even her most intimate friends, know that Bijou Heron was christened Helena, and that Bijou is a pet name that she has been called since her babyhood.

Because Marie Doro refuses to be interviewed little is known of her private life, and not many know that when she attended a fashionable young ladies' school in New York she was known to the students as Marie Stuart.

When Maude Adams adopted a stage career she did not use her family name, Kiskadden, because of the objection the Kiskadden family had to the stage. However, if you were to receive any business communication from this popular star she would sign it with her full name, Maude Adams Kiskadden.

Much has been written about Ethel Barrymore, yet there are only a few that know her first name is Blythe.



DAVE AND PERCIE MARTIN.

A popular team in high class vaudeville is that of Dave and Percie Martin, who are touring the Western Vaudeville Managers' Association circuit in their highly successful act, Harvest Time. Edward Hayman, of the Association, is exclusively handling their act. Mr. Martin has two other acts in preparation, one a comedy playlet, the other a musical affair, which will be exploited by a well known operatic star.

the most impish child she had ever trained. The most intimate friends of the actress call her "Frisky."

Trixie Friganza's mother was a Spaniard and her father an Irishman. As her own name, O'Callahan, hardly seemed appropriate for an actress she took her mother's name, Friganza. When she was a child, and made her first appearance upon the stage, Louis Harrison called her Trixie, because she was a regular little vixen. Charles Bigelow is responsible for the nickname given to Edith Decker. Because her mother's name was Decker before she was married Bigelow calls the actress "Double Decker."

Marie Augusta Davey is the real name of Minnie Maddern Fiske. She took the name Maddern from her mother, and the Fiske when she married Harrison Grey Fiske.

Mannerling More Euphonious.

During her first season Mary Mannerling played more than fifty small parts under her own name, Florence Friend. When Daniel Frohman discovered her he changed her name to Mary Mannerling, thinking it more attractive and euphonious than her own.

Helen Modjeska during her girlhood appeared throughout her native land using her name, Modrzejewska. When she sought to win success in this country she simplified it, making it easier for the Americans to pronounce her name.

Camille D'Arville, whose native land is Holland, had won a name for herself as Neeltje Dykstra some time before she became well known in this country.

Julia Marlowe was originally called Sarah Frances Frost.

Heleen Ware, who has won much praise by her impersonation of the gypsy, Malena, in The Road to Yesterday, is a San Francisco girl, who was once a soloist in a church choir and known by her real name, Remer.

Drina De Wolfe was baptised Drina Waters, but when she married Elsie De Wolfe's brother she took his name for stage use and dropped her own.

"TROUBLE" IN VAUDEVILLE.

Actor Relates How One Team Always Carried It With Them.

Seated in the greenroom of the West End Theater, New Orleans, a short time ago, an actor, who had just finished his engagement, lazily inspected the roster of the program which would succeed the one on which his name appeared. "Lopez and Lopez," reflected the Thespian loud enough for his companion, who was struggling in the corner with one of the seventy-six varieties of Egyptian cigarettes, to overhear. "That's the team that always carries Trouble."

"What's the matter with them?" in-

quired the admirer of King Rameses.

"Nothing."

"Nothing? Do you call carrying trouble around with you nothing? Well, not for mine, kiddo. Any old time a guy floats up to my wharf with a cargo of troubles, exit me for the big weeds and double forte on the get-a-way noise all the time."

"Hey, you, come out of that smoking car before you choke to death. Who said anything about troubles?"

"You did."

"Oh, I was talking about a dog."

And so he was, for the only kind of trouble that Lopez and Lopez will have anything to do with is a dog. Lopez and Lopez are Spanish musicians, and had two weeks' engagement at a Southern resort. During that time they met many people in a social way and these people in turn met "Trouble."

"Trouble" is a fox terrier. One of those wiry, frisking and intelligent kind. The kind that makes friends with everybody everywhere. A testimonial to "Trouble's" ability to capture friendship is the handsome harness and collar, made of silver coins, which she wears. These coins have been given to her by performers, musicians and civilians, and there are quite a number of prominent names among them. Each coin contains the name, or initials, of the donor on one side, while the other has something to say about "Trouble."

"This is the first coin that was presented to 'Trouble,'" said Signor Lopez, holding up a large silver piece which adorns the front of the collar. "It came from Count Margri and Mrs. General Tom Thumb, you know, the famous midgets, and says: 'Behold Trouble.' There are several others in the collection that might be of interest," continued the Signor.

"For instance, this one from Mrs. Dr. Parkhurst, and here's one from George Younger, the famous train robber, whom I met once while playing a Western vaudeville circuit and," said he, with a chuckle, "here's Count De Butz, the cyclist, who boldly announces 'Trouble' is hell!"

"We have one there, too," said Mme. Lopez, who had just joined the group.

"Yes, my dear," responded her husband, "but I am afraid that it does not tell the truth."

"How so?" asked the writer.

"Oh, ours says: 'This is the only Trouble we ever had.'"

Gentlemen, to Laughter!

Actor Tim Murphy at a supper in his honor recently was called on to respond to a toast, "Laughter," which he did in these terms:

"Here's to laughter! The sunshine of the soul, the happiness of the heart, the heaven of youth, the privilege of purity, the echo of innocence, the treasure of the humble, the wealth of the poor, and bead on the cup of pleasure. It dispels dejection, banishes blues and mangles melancholy, for it's the foe of woe, the destroyer of depression the enemy of grief! It is what kings envy peasants, plutocrats envy the poor, the guilty envy the innocent! It's the sheen on the silver of smiles, the ripple on the waters of de-



WILLIAM GILLETTE.

As author and actor William Gillette, of Sherlock Holmes fame stands high in the estimation of American theatergoers. He is a fine writer and his drawing power as an actor serves to crowd the theater at every performance.

light, the glint on the gold of gladness! Without it humor would be dumb, wit would wither, dimples would disappear and smiles would shrivel, for it's the glow of a clean conscience, the voice of a pure soul, the birth cry of mirth, the swan song of sadness. Laughter!"

Mrs. Carle's Judgment.

"Mrs. Carle knows more about the show business than 99 out of 100," says Richard Carle. When writing a song or a play he always asks: "Ella, what do you think of this?" and the question presents itself, "Where was Mrs. Carle when The Hurdy-Gurdy Girl was compiled?"

ART OF ELIZABETHAN DRAMATISTS

ONE calls the Elizabethan dramatists imaginative as one might say the same of a man in delirium tremens; but even that flatters them; for, whereas the drinker can imagine rats, and snakes, and beetles which have some sort of resemblance to real ones, your typical Elizabethan heroes of the mighty line, having neither the eyes to see anything real nor the brains to observe it, could no more conceive a natural or convincing stage figure than a blind man can conceive a rainbow.

Such success as they have had is the success which any fluent braggart and liar may secure in a pothouse. Their swagger and fustian and their scraps of Cicero and Aristotle passed for poetry and learning in their own day because their public was phillistine and ignorant. Today, without having by any means lost this advantage, they enjoy in addition the quaintness of their obsolescence, and, above all, the splendor of the light reflected on them from the reputation of Shakespeare. Without that light they now would be as invisible as they are insufferable. In condemning them indiscriminately I am only doing what time would have done if Shakespeare had not rescued them.

Must Clear Shakespearean Fog.

There is only one use left for the Elizabethan dramatists, and that is the purification of Shakespeare's reputation from its spurious elements. Just as you can cure people of talking patronizingly about "Mozartian melody" by showing them that the tunes they imagine to be his distinctive characteristic were the commonplaces of his time, so it is possible, perhaps, to cure people of admiring, as distinctively characteristic of Shakespeare, the false, forced rhetoric, the callous sensation mongering in murder and lust, the ghosts and combats, and the venal expenditure of all the treasures of his genius on the bedizement of plays which are, as wholes, stupid toys.

The numerous descendants of the learned Shakespearean enthusiast who went down on his knees and kissed the Irish forgeries see no difference between the great dramatist who changed Imogen from a mere name in a story to a living woman, and the manager-showman who exhibited her with the gory trunk of a newly beheaded man in her arms.

Moderns Waste Their Time.

But why should we, the heirs of so many greater ages, with the dramatic poems of Goethe and Ibsen in our hands and the music of a great dynasty of musicians, from Bach to Wagner, in our ears—why should we waste our time on the rank and file of the Elizabethans or encourage foolish modern persons to imitate them, or talk about Shakespeare as if his moral platitudes, his jingo clap-

Their Imagination Resembled That of Men in Delirium Tremens—Shakespeare and Bunyan Compared:

BY BERNARD SHAW.

and wayside still give us a holiday breath of country air; his verse still charms us; his sublimities still stir us; the commonplaces and trumperies of the wisdom which age and experience bring to all of us still are expressed by him better than by anybody else; but we have nothing to hope from him and nothing to learn from him—not even how to write plays, though he does that so much better than most modern dramatists.

Bunyan Fills Gap.

All that you miss in Shakespeare you find in Bunyan, to whom the true heroic came quite obviously and naturally. The world was to him a more terrible place than it was to Shakespeare, but he saw through it a path at the end of which a man might look not only forward in the Celestial City, but back on his life and say: "Tho' with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give

pare thyself to die; for I swear by my infernal den that thou shalt go no farther; here will I spill thy soul!"

This is the same thing done masterly. Apart from its superior grandeur, force and appropriateness, it is better claptrap and infinitely better word music.

Shakespeare Lacked Energy.

Shakespeare, fond as he is of describing fights, hardly ever has sufficient energy or reality of imagination to finish without betraying the paper origin of his fancies by dragging in something classical in the style of the Cyclops' hammer falling "on Mars' armor, forged for proof eterne." Hear how Bunyan does it: "I fought till my sword did cleave to my hand; and when they were joined together as if the sword grew out of my arm, and when the blood run thorow my fingers, then I fought with most courage."

I might multiply these instances by the dozen; but I had rather leave dra-

matized its morbid self-centered passions and its feeble and shallow speculations with all the force that was in them; disinfected it by copious doses of romantic poetry, fun, and common sense; and gave to its perpetual sex obsession the relief of individual character and feminine winsomeness. Also that after incarnating the spirit of the whole epoch which began with the sixteenth century and is ending (I hope) with the nineteenth, he still is the idol of all well reared children. But as he never thought a noble life worth



FLORA JULIET BOWLEY.

Enacting a leading role in *Classmates*, Flora Juliet Bowley is adding to her histrionic renown. She is a clever and pains-taking player and has a brilliant future.



PHOTO BY JEROME J. PATTEN
ATTLEBORO, MASS.

THE TWO DAVIDS—WARFIELD AND BELASCO.

This picture presents the two big Davids of the American theatrical world—David Warfield, of Music Master and Grand Army Man fame to the left, and David Belasco, the playwright on the right. As author and star the two make a strong team.



ELIZABETH SCHOBOR.

The new lessee of the College theater, Chicago, is Miss Elizabeth Schober, who formerly managed the Bush Temple theater with success. She is a conspicuous example of what a woman of ideas and spirit may accomplish in the managerial field.

traps, his tavern pleasantries, his bombast and drivel, and his incapacity for following up the scraps of philosophy he stole so aptly, were as admirable as the mastery of poetic speech, the feeling for nature, and the knack of character drawing, fun, and heart wisdom, which he was ready, like a true son of the theater, to prostitute to any subject, any occasion, and any theatrical employment?

The fact is, we are growing out of Shakespeare. Byron declined to put up with his reputation at the beginning of the nineteenth century, and now, at the beginning of the twentieth, he is nothing but a household pet. His characters still live; his word pictures of woodland

to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get them." The heart vibrates like a bell to such an utterance as this; to turn from it to "Out, out, brief candle," and "The rest is silence," and "We are such stuff as dreams are made on; and our little life is rounded by a sleep," is to turn from life, strength, resolution, morning air, and eternal youth, to the terrors of a drunken nightmare.

Shakespeare and Bunyan Compared.

Let us descend now to the lower ground where Shakespeare is not disabled by this inferiority in energy and elevation of spirit. Take one of his big fighting scenes and compare its blank verse, in point of mere rhetorical strenuousness, with Bunyan's prose. Macbeth's famous cue for the fight with Macduff runs thus:

"Yet I will try the last; before my body I throw my warlike shield. Lay on, Macduff."

And damned be him that first cries, Hold, enough!"

Turn from this jingle, dramatically right in feeling, but silly and resourceless in thought and expression, to Apollon's cue for the fight in the Valley of Humiliation:

"I am void of fear in this matter. Pre-

matic students to compare the two authors at first hand. In an article on Bunyan lately published in the *Contemporary Review*—the only article worth reading on the subject I ever saw (yes, thank you; I am quite familiar with Macaulay's patronizing prattle about "The Pilgrim's Progress")—Richard Heath, the historian of the Anabaptists, shows how Bunyan learnt his lesson not only from his own rough pilgrimage through life, but from the tradition of many an actual journey from real Cities of Destruction (under Alva), with Interpreters' houses and convoy of Great-hearts all complete. Against such a man what chance had our poor immortal William, with his "little Latin" (would it had been less, like his Greek!), his heathen mythology, his Plutarch, his Boccaccio, his Holinshed, his circle of London literary wits, soddening their minds with books and their nerves with alcohol (quite like us), and all the rest of his Strand and Fleet street surroundings, activities, and interests, social and professional, mentionable and unmentionable.

Came Out a Snob.

Let us applaud him in due measure, in that he came out of it no blackguardly Bohemian, but a thoroughly respectable snob; raised the desperation and cynicism of its outlook to something like sublim-

living or a great work worth doing, because the commercial profit and loss sheet showed that the one did not bring happiness nor the other money, he never struck the great vein—the vein in which Bunyan told of that "man of a very stout countenance" who went up to the keeper of the book of life and said, not "Out, out, brief candle," but "Set down my name, sir," and immediately fell on the armed men and cut his way into heaven after receiving and giving many wounds.

ACTRESS' "MAKE UP" TOO GOOD.

Maude Durand, as "Mammy," Called Down by Negro in Family Dispute.

Maurice Freeman, the actor, leader of the Ku-Klux-Klan, in The Clansman Company, tells this one on his former colleague, Miss Maude Durand, who plays the saffron-colored Mammy, "Eve," in The Clansman. Said he:

"Miss Durand, who is a universal favorite, stayed in her dressing room between matinee and night one day last season, and kept on her make-up except as to her hands, which were white. She was going over the laundry just brought in by her negro washerwoman when the husband of the landlady arrived and angrily demanded, 'Why Susie wasn't home making supper?'"

"You mustn't speak to Susie that way," reproved Miss Durand.

"Des yo' keep yo' mouf out 'er dis yo' ole black niggah," replied the husband. "Dis am my business, an' ah don't 'low no strange niggahs tuh interfere."

"Dat ain't no cullud woman, Mose," said Susie, jumping in between the two. "Dat's a white lady. She's got stuff on her face—she's in 'de play."

"Don't tell me," said Mose, furiously. "She's a shure enuff niggah, an' she aint a-gwine to bust up is fambly by stickin' her black nose intuh mah affairs."

"Miss Durand screamed and raised her white hands. Mose stood paralyzed with astonishment, not knowing whether she was a black woman turning white or a white woman turning black. Hearing a noise, I ran in and shook Mose roughly, recalling him to his senses."

"Forgive me, white lady, forgive me," he ejaculated with many bows and scrapes. "Ah done mean no harm, white lady. Ah done thought youse a niggah—please, please, forgive me, white lady. I jes' want Susie to stay home an' take keer ob de baby. Dat wuz de agreement ob de marriage. Ah aint no lazy niggah. Ah works, Ah does!" and he bowed himself out of the room with the negligent Susie on his arm."

Burton Holmes, our most gentlemanly travelogist, was obliged by the exigencies of railroad connections to appear in "day clothes" on the occasion of his recent lecture on London at Orchestra Hall. His appearance, sans his pearl gray waistcoat and gleaming shirt front, was a matter of seven days' comment among the opera chair travelers.

TWO OF AMERICA'S NOTABLE PARKS EAST AND WEST



SCENES IN FAMOUS CONEY ISLAND AND LUNA PARK IN THE GREAT WHITE CITY BY THE SEA.



MANAGER OF AND SCENES IN ONE OF AMERICA'S MOST BEAUTIFUL AMUSEMENT RESORTS, RAMONA PARK, GRAND RAPIDS, MICH.



The Grand Old Man of the Menagerie

by James Jay Brady.



NOT many full moons ago the Alpha-Omega of a speckled mountain circus was talking of elephants. Every sentence he unwound must have averaged fully forty-four words. When his spool of talk was used up, I picked up enough of the thread to get this drift of meaning.

"I know the elephant like a book. No one can tell me. He is born with a bad streak, and some day there is sure to be things doing that will keep his owner husy clearing up for months afterwards. You remember what Big Charlie did to his keeper at Peru, Ind., about two years ago. They were pals for years, and both would drop into a blue funk if separated. Why, one day the keeper, while in a despondent mood, threw himself in front of his charge, and asked the elephant to kneel on him and end it all. 'Come on, Charlie,' he said. 'I'm tired of it all. Life is not worth living. Kneel down on me and put an end to it.' But Charlie tenderly coiled his trunk around the keeper, and raised him up on his feet. Then the big beast trumpeted his joy, and the keeper recovered his normal poise. Sounds pretty fine, doesn't it? Well, here's the point I make: Old Charlie got into a tantrum one day, and stamped the life out of his human friend, the one he had kept from carrying out his own preferred method of dying not long before. The old rogue blew up with rage, when his treacherous streak began to sting, and a best friend looked like anybody else, a fitting subject for murderous attack. 'Off the track' for me, whenever an elephant is around and grumpy. Like a person with an hereditary trait, everything moves smoothly until a condition of circumstance warms into evil life the lurking germ, and then 'the devil has a holiday.'"

Bad Elephant a Freak.

I didn't differ with the sledge orator then, because I knew his type, and knew that the only way conviction would ever reach him would be by the route of the law. Unfortunately, this one-sided and unwarranted judgment of the best-natured beast in all wild animal creation is too generally accepted. As a matter of fact, this grand old man of the menagerie is the most dependable and most useful wild creature that ever left the jungle. A bad elephant is a freak. The big beast is as domestic as a horse, although a little too cumbersome for the same uses. When an elephant gets a little bit out of sorts, there is always some feather-headed attendant, it appears, to fly off and say he is a rogue. Ninety-nine times out of a hundred the poor elephant has been badly treated, and as he cannot talk, he does about the

grade, or bog, he is the saving grace to the situation. Then his trunk and tusks at once become a lever, screw-jack, hog-hooks and crane. With a pad for his forehead, he puts his head at the rear of the embarrassed wagon, and, presto! it moves. The snug adjustment of the heavy cages in a big menagerie, like that of Ringling Brothers, World's Greatest Shows, could not be made within the usual limited time, but for the obedient and intelligent service of the elephant.

Accepts All Conditions.

In the performing numbers of the circus, he rises to the dignity of a feature. In this purely human side of a show, he indicates memory, humor and a sense of relation that cannot be a long way from reason. He is not guided by word or whip, nor goaded to work fast, and

ter on her young. She will coddle and humor the little one until it is spoiled. Baby Boo, the funny little fat heap that brought excitement and happiness to the huge herd of elephants belonging to Ringling Brothers, illustrated this point. Long after, the tubby kid was big enough to feed upon the diet of its grown kind, it snuggled up to its indulgent mother, who stroked and caressed the chubby body for hours. The little domestic stall was sacred ground, and any intruding stranger was firmly swept out of bounds by the alert trunk. During the deep watches of the night, the mother swayed her four tons from side to side over her sleeping child. Usually when a baby elephant grows big enough to roam around, and learn the use of its trunk and to play tricks, the mother becomes indifferent; but this fond parent was of

for half an hour at a time. The other monsters were just as gentle and friendly with the playful youngsters. No matter how closely lined up they were, when they heard the childish voices, they be-



JOHN J. WELCH AND MADELINE EARL.

Known in vaudeville as "The Two in White," John J. Welch and Madeline Earl, singers, dancers and talkers, are prime favorites. They recently played twenty-five weeks of Sullivan & Considine time and have been booked by the Western Vaudeville Managers' Association until March 23, 1908. This is another Western act that is making more than good in the East. Mr. Welch is author of numerous good songs, including "This Creole Gal of Mine," "I Feel So Loose," "Baby, Let Me In," "Show Me the Way Home," "Didn't Know I Loved Him Till He Went Away," "He Died Among Strangers," and many others. Address all mail care of THE SHOW WORLD.

trumpets gratingly, when any slip in the odd turns of his act. He never complains of rehearsals, position in parade or program, salary or accommodations. In truth, "my lord," is a mighty convenient fellow to have around.

Elephants are as kind-hearted and tender as women, and respond to little attentions the same way, and further, like the gentler sex, when they get soured, it takes a long time to sweeten them, if it can be done at all. There is a strong family feeling among them, and when one of them is sick, it would do your heart good to see the others give it attention. They roll straw for its bed, toss dirt and whisks of hay over its back (a practice elephants enjoy), and share their bran and sugar-beet with their ailing companion. When one of them dies, even in a remote quarter, they seem to know it intuitively, and their sorrow is as plain to the eye as a human being. At such times their trunks hang limp; their eyes overflow with water, and their bodies lose that swinging motion which they seem to be forever enjoying.

A mother elephant is as soft as but-

ter on her young. She will coddle and humor the little one until it is spoiled. Baby Boo is now a full-fledged performer; dancing in the front row, and understudy for the center ring soloist.

The fondness of the elephant for children is a marked trait. Whoever has heard of an elephant hurting a child? At the Baraboo winter quarters of the World's Greatest Circus, boys and girls mingle freely with the elephants, and the latter cheerfully make room and never step on the feet of the little ones. This is more than can be said of horses.

Careful of Children.

In the jungle home of the elephant babies run under their mother's body when any danger approaches, and explorers say that no matter how panicky the stampede, they have never found more than two or three crushed elephants. This may account for the fact that they never make the mistake of stepping on a friendly foot. I have seen a sunny-haired urchin, with cheeks like red-hot coals of anthracite, straddling the trunk of Old Baldy, the patriarch of the herd, and riding back and forth



JOHN DREW.

The name of John Drew is a powerful one in the theatrical world. He is a thorough player and stands in the front rank of his profession.

gan to make room, and all through the romping visit, they showed care not to squeeze or step on the feet of the delighted tots. Pearl Souder, the well-known trainer, told me that the happiest hour of the day for the big beasts was when the little boys and girls came to the elephants' barn.

The elephant is really of a loving disposition, and very gentle and obedient. Herr Souder told me of a strange case of love between one of his biggest beasts and a clown dog, a Boston bull terrier. The elephant was a quiet old fellow, who showed little interest in anything but his food until the mottled terrier crossed his path. They looked into each other's eyes, startled, paused, and "the dance was on." They would run races together, play tug-of-war, roll a big rubber ball,



WILLIAM COLLIER.

Starring in Caught in the Rain, under the management of Charles Frohman, William Collier, recently scored a hit at the Illinois theater, Chicago. He is a comedian of real worth and a prime favorite in Chicago.

only thing he can do, trumpets his disgust, and occasionally eases his feelings by taking a whack at something within reach. How long do you suppose it would take for a human being to show temper and rip up things, if someone was putting a steel point back of the ear or in a soft joint many times a day? The elephant is a model of patience. He is docile, obedient and long-suffering. He is almost a special Providence to a circus menagerie. If a heavy baggage wagon or animal den is stalled by a steep



EMILY SMILEY.

An excellent stock actress is Miss Emily Smiley well known to Philadelphia audiences. She has decided ability, beauty and magnetism.

and in many other ways display their fondness for each other, and at night the dog curled up beside the elephant and slept. This Leviathan was over fifty years old, and had been in the circus business twenty years, but this was his first heart affair. The menagerie men looked upon him as a soured old chap who was no more likely to fall in love than he was to climb a tree.

Dog and Pachyderm.

To see the nerry, smug-faced dog and the bulky elephant at opposite ends of

a show tent pad in true tug-of-war style was a funny sight. Although the elephant could have tossed the dog over a building, the dog always came out the victor. The little rascal wriggled and jerked his head from side to side as though he was shaking a rat to pieces, and the elephant, with just enough resistance to make it sport for the dog, followed wherever the terrier led. None of the other elephants liked the dog, which is characteristic of their kind, but they seemed to know that in an affair of love it was better not to mix in.

The elephant is forever doing things that suggest sense, if it does not demonstrate it. Take Old Baldy, mentioned before. He is so tall and wide that he cannot get out of his car door until the gang-plank is taken away. Then the big fellow drops on his knees, and wrig-



Will T. Hodge.

Will T. Hodge, now appearing at the Studebaker theater as the star of the Tarkington-Wilson comedy, *The Man From Home*, was the original Mr. Stubbins in *Mrs. Wiggs of the Cabbage Patch*. Last season he was a member of Joe Weber's coterie of comedians.

gling his immense body forward, slowly manages to get his front feet out upon the ground. Once his fore feet are on the ground, he draws his body forward, allowing his hind legs to drag along the car floor. In this way he is soon able to get one hind foot out and then the rest is easy. He acts as if he took more or less pride in this feat, and as soon as it is done he trumpets in a way to show it has made him feel good. Last spring at the Coliseum, Chicago, a young artist was painting a picture of Baldy, with his trunk curled up and mouth open. A companion with a raw sense of humor, began to toss peanut shells, chewing gum and cigar bits into the inviting mouth. Baldy didn't like this kind of food, and by some process of elephant reasoning, associated the painter with the



CLAIRE LANE.

One of the handsomest members of The Chorus Lady company in support of Rose Stahl is Miss Claire Lane. She is well and favorably known to Chicago theatergoers.

insult. So, waiting his chance, when the picture was nearly finished, he fiercely dashed a quantity of water from his trunk over the paper, and ruined the sketch, upon which the man had worked so seriously.

Groom Who Played Favorite.

A big good-natured elephant named Sandy, struck up quite a friendship with a helper at the winter quarters of Ringling Brothers. The carrot-headed groom was fond of cider, and secretly indulged his appetite. About the animal quarters every man must be strictly temperate.

One day, Sandy was given a long drink of this sweet stuff, and he acted as if at last he had caught up with something that went to the right spot. After that, every time the red-headed keeper came in sight Sandy would give him a pleasant squeak of recognition. The fellow spent a good deal of time with Sandy and gave him more than his share of sugar beet and wheaten cakes, of which he was very fond. Jip, a half-grown beast, chained near Sandy, began to notice things, and when chance favored, cut into his neighbor's pile of sweets. The helper finally gave the daring Jip an unmerciful jabbing. Pearl Souder, the boss, who claims he can read an elephant's eye, saw at once that something was wrong with Jip; but the attendants were dumb. Within a week Jip saw his opportunity, and seizing his enemy around the waist, gave him a bone-cracking squeeze and savagely tossed him into a pile of hay twenty feet away. There was a lot of steam in the toss, but the cushion of hay saved the poor fellow's bones from a total wreckage. Into the bargain, the man lost his job. Who will say the elephant did more than any domestic animal with a spark of spirit, or some well-balanced humans, would do under a similar provocation?

Returned Lighted Cigar.

In a California coast town this spring, a gay young student handed Bingo, a testy Indian elephant, a cigar with the hot end first. But the kiddo barked the

burdens, even when old and his bones are stiffened by rheumatism.

SONG A CHRISTMAS MEMORY.

Rhythm of Simple Little Melody Endears Christmas to Young Actress.

By Olive Wyndham.

It is rather difficult, after a retrospective contemplation of the delightful Christmases I have enjoyed, made more so by the kindly, genial people I have been associated with, to decide which one made the most vivid impression upon my mind. In its perplexities the task reminds me of a game we used to play at parties when, stiffly starched, furbelowed and thoroughly uncomfortable, we sat about the room in abashed silence until one of the most daring would dart a finger at his vis-a-vis and exclaim "Animal" or "Fish," very violently. Then the person addressed was supposed to mention some distinguished mammal or member of the finny tribe.

After careful research, however, I think my most potent recollections of a merry Yuletide are of the season I was playing with Mice and Men. At that time everything about the stage possessed a fairy-like enchantment and, though I don't mean to say that the spell of the Land of Make-Believe has since worn off, at that time it was fresh as newly laid pigments on a canvas. I re-

It is an odd coincidence, but in *The Man From Home* there is another song running through the action of the piece entitled "Sweet Genevieve." In the last act, at the request of the gentleman from Kokomo, who finds himself hungering for the simplicity and firm friendships of the citizens from Kokomo, I sing it off stage. And I confess that I live in fear and trembling that on Christmas evening, when I should be singing "Sweet Genevieve" to the man from home, I will find myself drifting into the song of love and the red rose, my remembrance of my most vivid Christmas.

Lulu Started as a Lion Tamer.

Lulu Glaser went to New York from Pittsburg with the firm conviction that she could make a success on the stage. Securing a place in the chorus of *The Lion Tamer* at the Broadway theater, she displayed sufficient ability to gain an understudy role, and before the close of the New York engagement had succeeded the prima donna of the company in Angeline, the leading part in the piece.

Adele Ritchie a Philanthropist.

While playing in Chicago recently in *Fascinating Flora*, Adele Ritchie announced the fact that she wanted clubs established for chorus girls. Whether the inspiration must be accredited to Miss Ritchie or her praise against the fact remains that Marie Cahill has installed the Dresden China comedienne in her laudable attempt to place the members of the front row out of the temptations offered by the after theater lobster palace.

Pointed and Pointless.

When a soubrette sings off the key it is natural that she should be kept out of the flat.

The portrait painter and a good play are both alike. They draw the public.

Some actors must be great if it is true that it is a sign of great ability to conceal one's ability.

AL. J. FLYNN.

Hotel Keeper Who Has Shown Himself a Friend of the Profession.

Al. J. Flynn, whose likeness appears herewith, is proprietor of the New Richmond hotel, 40-48 North Clark street, within easy walking distance of all the principal theaters and in close proximity to the shopping district of the city. Previous to opening this hotel Mr. Flynn had for six years conducted a hotel at State and Van Buren streets, which he made an extremely popular house and was very successful in catering to the traveling public.

The hotel contains 150 rooms and numerous public baths. It has also thirty rooms with private baths attached, and the rooms are arranged singly or en suite. At the time of the Iroquois theater fire many of the performers lost all their possessions and were absolutely penniless and stranded. Mr. Flynn threw open the house he was then conducting to all members of the profession who were in need, and gave them lodgings and meals at his own expense. Another



AL. J. FLYNN.

instance of his kindness was at the time of the San Francisco earthquake, when scores of the profession lost all they possessed and Mr. Flynn inserted advertisements in papers throughout the west that all destitute performers en route east would be taken care of, free of charge, at his house while on their way east. Many took advantage of his generous offer.

A good hotel keeper is like an artist or a diplomat in one respect—he is born, not made. Mr. Flynn is conceded to have all these qualities.

It is for these reasons that the New Richmond hotel is now recognized as the home of the profession in Chicago and its future career is assured.



EDITH AND LEE HANEY.

A clever vaudeville team which is winning great favor in the South is composed of Edith and Lee Haney, who are appearing in their original novelty act, *The Doll and the Tin Soldier*. The team has been highly praised by the southern press for their artistic work. Mrs. Haney does a clever song and dance and Master Haney, Jr. is exceedingly clever in his line.

wrong tree for his fun this time. Quick as a wink Bingo shot the cigar back and the lighted end hit the verdant chap plump in the eye. Crazy with pain, he was taken to the entrance of the big tent, and the sore optic bathed until the doctor came. It is a wonder some browless voice didn't proclaim then that another elephant had lost his bearings and was ready for the hangman.

"The daughter is best at her father-in-law's house, and the elephant is best at the rajah's," is the Indian way of saying that daughters and elephants are an expensive luxury. However this may be, and all good things, after all, come under the head of cost, do not let anybody lead you into the belief that the elephant belongs to the savage class some people claim. Yet here is an Oriental poet, who finds in the grand old man of the menagerie, a grace which he compares to the charms of feminine beauty. "A voice as sweet as that of the Koil, and a gait as voluptuous as that of the elephant. An eye like the antelope's, a waist like the lion's, and a gait like the elephant."

The real elephant, the grand old man of the menagerie, is affectionate, loyal, obedient, intelligent and as ready to learn as a child. He looks on the cheerful side of things, and will patiently bear his

member that running all through the charming comedy by Madeline Lucette Ryley there was a little song, "My Love Is Like a Red, Red Rose." Its simplicity was its chief charm, and when I left the theater after the evening performance the little air refused to dismiss itself, but kept running through my mind. And Miss Russell and the other members of the company were so kind to me and did so many things to aid me in my work, that I always associate my merriest Christmas with Mice and Men and the little chanson about Love being like a red, red rose.

I recall that on Christmas day we had a merry little feast and a noted dramatic critic was present. He was kind enough to say some very pretty things about my work and after he had finished his clever little talk the orchestra chanced to swing into the song that we all know so well. Perhaps that is why that Christmas made such an indelible impression on my mind, because I think we are all susceptible to praise; it helps us and encourages us to do bigger and better things.

Afterwards, when I was playing with Kyrle Bellew in *Raffles* and with Walker Whiteside, on Christmas day I always found myself involuntarily humming "My Love Is Like a Red, Red Rose."



SOME CIRCUS MEN I HAVE MET

By Louis E. Cooke.

LOOKING backward over many years of earnest endeavor, if not some success, my retrospection recalls numerous incidents, and close personal relations, with great men who have figured prominently in the cir-

never alarmed when I can find a reasonable excuse for anything; and then, continuing, he would say, "It will probably be all right in the end." And now, since he has acquired fame, fortune and the highest regard of his fellowmen, with plenty of capital and even bank buildings to his credit, it proves conclusively that it is all right in these days of partial retirement from circus life and its incidental cares.

Adam Forepaugh was the next "Arenic Hero" with whom I came in close personal contact, and while he was as different from Mr. Cole as the poles from the equator, Adam Forepaugh was a series of contradictions. In his private life warm hearted, generous and thoughtful of his friends and their welfare, but in business the very quintessence of craft, cunning and stratagem. We all know the story of his boyhood spent at the butcher's block, and it seemed his early calling never quite eradicated itself from his system as he always took particular pride and pleasure in getting up early in the morning, usually as soon as his section

The anecdotes that could be related of Adam Forepaugh would fill a book, and a very interesting one, too.

James A. Bailey. Twenty of the most pleasant years of my life spent in the employ and close confidential business association with this Napoleon of the circus realm, leads me to the conclusion, and with due respect to all others, that Mr. Bailey will probably, never have an equal, for hard work, great projects and splendid achievements. He is the only man I ever knew whose only recreation was unceasing energy, tireless exertion and often reckless expenditure, all with the sole purpose of making his enterprise—his hobby—"The Greatest Show on Earth." Still, with all these burdens, these great responsibilities, Mr. Bailey was never unmindful of his fellows. From the humblest employ to nearest friend; from the closest kin to the remotest needy stranger, his bounty was well distributed. His many acts of charity will never be known; and in numerous instances I have had his checks cashed and turned the money over to appealing chari-

still remained, and I have every reason to believe that his early museum days were even more vigorous and full of schemes than his latter years. I must confess that I was sadly disappointed in Mr. Barnum's personality, when I came to know him. So many illusions were dispelled. I found that he knew very little about the details of the great



PHINEAS T. BARNUM.

cus world for more than half a century, and it has occurred to me that something of the personnel—the characteristics—the marked difference in manner and motives of these might prove interesting Christmas reading.

W. W. Cole, whom I will first mention, because of my early acquaintance with him, also because he was the first to give me employment in the tented field, and who now survives nearly all of the old school whom I will mention, was, and still is, a man of remarkable resource, a cool, calculating and keen observer of men, their moods and all financial conditions; a fellow of infinite ability to plan a campaign or solve knotty



CHARLES W. SEELEY.

Perhaps the best known showman in the United States is Charles W. Seeley, official adjuster for Buffalo Bill's Wild West Show. He has been connected with all the big circuses in various executive capacities for nearly half a century and is a power in his profession.

of the show train arrived in town, and with his horse and buggy drive direct to the butcher shop, pick out and purchase the daily supply of fresh meat, and with the rapidity of a lightning calculator compute the price of the various chunks of beef as the butcher threw them upon the scales and announced their weight. This faculty generally greatly amused the shop keeper, who found it necessary to figure out the problems with pencil and paper, and it is said that the artful Adam would, sometimes, after gaining the confidence and admiration of the butcher, turn his rapid mental calculations to his own account and lop off a few cents on the sum total.

Mr. Forepaugh was always an interesting study to me. While not a man of letters, his knowledge of the world, and especially the show world, was remarkable. His memory was somewhat marvelous, and with astonishing accuracy he could tell you the exact receipts of his show in almost any town you might name, without reference to the books. Being a great lover of horses, he knew the name of nearly every one he owned, and he often associated a town or city, as well as the day's receipts therein, with one of the horses which he had purchased at that point, and, strange to say, he seldom made an error in this respect.

ties so that no record of the transaction could be made. Himself an enthusiast in his work, he frequently thought it foolish for any one to seek other pastimes, and I have heard him remark that he "could get all the fun he wanted out of a hard day's work." Yet he always found time to look after the welfare of very employe, and the hundreds of horses, animals, beasts and birds under his control never lacked his personal attention, and if any creature was neglected, in cases of extreme emergency, it would never be the weak or helpless. It was his ambition to have the biggest and best of everything, and he took particular pride in anything that was massive, heroic or overwhelming in size or appearance as it appealed to him in the strongest manner. The purchase of Jumbo emphasizes this statement. Small things, however, did not escape his notice, even to the minutest detail of his great show, and he took great delight in observing things that other people had overlooked.

Phineas Taylor Barnum, the nestor of all the showmen, was the very embodiment of genius, foresight and egotism. While it is true that my personal knowledge of Mr. Barnum began at a time when he was well advanced in life, all his shrewd Yankee tricks and faculties

show which had from time to time been built up for him by others, and Mr. Bailey in particular. The reputation he had established through the world as a philanthropist and "friend of the children" I found were mostly press agents' stories, and P. T. Barnum was king of all the press agents that I ever knew. He always managed to keep his name before the public under all circumstances. No matter who or what gave him these opportunities. The story of his life, "written by himself," (?) and revised every year by his press agents, was interesting and profitable if not always truthful; and it is a strange commentary on his long life and great distribution of



W. W. COLE.

wealth to record the fact that when he died a monument, purchased by himself and his partners, was erected on grounds which he had taken from the Sea and a portion then given back to the city, was unveiled without the personal presence of one of his relatives, save the little girl of remote connection who officiated at the ceremony. Even his widow, to whom he had left a princely income, found it convenient to sail for a foreign land a few days before the unveiling of the monument, and numerous members of his family or those who had long, and were still benefiting by his wealth were conspicuous by this absence. However, no one will ever attempt to deny the ability of the great and only Barnum, to create universal interest in nearly anything he undertook, from a freak museum feature to the most gigantic circus enterprises. His



ADAM FOREPAUGH.

problems, and one well qualified to pass upon the merits or demerits of almost any business proposition. My early mental studies of Mr. Cole was to confirm the opinion that he was something of a human enigma, in which, caution, foresight, and perhaps suspicion, largely predominated. This, coupled with his even tempered self-control, enabled him to take advantage of circumstances and conditions that a more impulsive individual might overlook. His boyhood days, as often described to me by his mother, and himself, must have been fraught with all sorts of obstacles, advances and reverses, but with unfaltering courage and perseverance he always seemed to feel that great financial success was in store for him, and I have frequently heard him remark, when disaster seemed inevitable, "Well, it is all in the business, and I am

faculty for getting newspaper notoriety amounted to almost a mania, and I recall one incident at Madison Square Garden, a few years ago, when he came strolling through the arena during a rehearsal and not being very good of eye-sight, and a little bit uncertain on foot, he tripped and fell over a rope but sustained no injury whatever. He gathered himself quickly, cast a hurried glance about and in his peculiar piping voice exclaimed: "Is there any newspaper men about? I can't afford to get hurt unless we get it in the papers. Tell 'em Barnum took a tumble."

There has been so much said and printed about this celebrated character that little remains to be written except the truth, and this perhaps would make a most interesting chapter in the life of a man who knew how to feel the public pulse, whet their curiosity and pick the plums. But it should not be forgotten that Barnum and his associates always gave the public more for its money than any one else, and while he might use trick and stratagem in gaining attention he in-



JOHN T. CONNERS.
The manager of the Calumet and New Gaiety theaters, South Chicago, and the Lyric theater, Kensington, Ill., is John T. Conners, a popular gentleman of recognized ability, who enjoys the acquaintance and esteem of the profession.

sisted on a square deal and the oft-quoted remark that "the public liked to be humbugged" is something he never uttered.

Fayette Ludwick Robinson, familiarly known as "Yankee Robinson," was another interesting character of the old school, whose name should be mentioned if for no other purpose than to establish the fact that he was more or less responsible for the introduction of the now famous Ringling Brothers into the cir-



EDWARD W. DUNN.
A publicity promoter of enviable reputation in America is Edward W. Dunn, general press representative for the Cohan and Harris attractions. Mr. Dunn has established for himself a leading position in his branch of the profession.

cus world. "Old Yankee Robinson," as he was widely known, when I first became interested in sawdust circles, afterwards became one of my best personal friends, and I know of no one who could tell more interesting stories of early show life in America than he often related. He was a rather eccentric individual, possessing an abundance of knowledge and full of brilliant ideas, which made him a most companionable fellow as well as a valuable instructor. I have often listened to his talks of adventure, as well as the rise and fall of all sorts of circus enterprises, as he often put it, "from the time that Noah set sail with

his menagerie down to the days of Dan Rice." It was my good fortune to enjoy several years of very close companionship with "Yankee Robinson," and one of the recitals which very much interested me was the historic fact that the very first elephant brought to this country was practically assassinated down in a small town in Rhode Island. It is recorded that certain superstitions followed the nocturnal movements of this strange animal from point to point of exhibition, which created no end of excitement, and the farmers would build bonfires along the route of travel in order to get a good view of the huge beast, and as it came stalking along out of the darkness into the fire-light, consternation would sometimes seize the natives and put them to flight. Again the owner of the elephant, a Mr. Hackaliah Bailey, an uncle of George F. Bailey, would send the animal on ahead of his scheduled time in order to escape the scrutiny of the crowds who were waiting for the "free show," and this caused no little disappointment, which grew into hatred, and the fact remains that some malicious person fatally shot the beast under the cover of darkness and no one was ever able to discover the true cause of the wanton outrage.

During the last years of Mr. Robinson's life he became associated with the Messrs. Ringling Brothers, and their first circus venture was known as "Ringling Brothers and Yankee Robinson Combined Shows," and the writer distinctly remembers a prediction personally made by Mr. Robinson at that time to the

show, other circus managers began to sit up and take notice.

Since that time the story of the Ringling Brothers has been one of constant growth. Their first essay outside their own show was with the John Robinson circus, which they leased and successfully operated for one season.

After the return of the Barnum & Bailey Show from its foreign tour the writer was instrumental in bringing about friendly relations as between Mr. James A. Bailey and these progressive young showmen, whom, it was easy to presume, must eventually become his legitimate successors; and at a memorable meeting in Chicago in the fall of 1904, preliminary steps were taken which resulted in an agreement between the rival managements to divide the territory and thus eliminate the costly and unprofitable circus wars that had been waged intermittently for years. This was followed by a sale to the Ringling Brothers of a half interest in the Forepaugh-Sells show, which Mr. Bailey owned, thus putting all three shows on neutral grounds. The Ringling Brothers managed the show in the interest of the partners, and on the death of Mr. Bailey they, by virtue of their partnership relations, secured the remaining interest by purchase from Mr. Bailey's widow.

The recent transfer of the great Barnum & Bailey show to its new managers places the five Ringling Brothers at the head of the circus business in America, and leaves them practically without a real rival in the world. With the original Ringling Brothers Circus, the Fore-

that neighborhood are crowded to their utmost capacity. On Saturdays and Sundays they literally are jammed, and the girl at the ticket window has to hustle to hand out the tickets and make the change for the numerous pleasure seekers.

The performance, and especially the artist or girl who poses for living pictures, is commented upon or hissed in innumerable languages, among which English is not at all the most popular. The play usually starts with a dance by a "star," who frequently is recognized by the patrons in the front rows and addressed by her first name. Train robberies, stirring holdups, or sensational kidnapping all ending in the punishment of the villain are next in line and are especially meant for the young, while the old people get whatever enjoyment they can by watching the plights of the mother-in-law who goes to take a ride in the circle swing.

The programs in each of these theaters, however, vary and are adapted to the taste of the population in that par-



J. D. ("JACK") NEWMAN.
A well known circus railroad contractor is J. D. ("Jack") Newman, who handled the railroad work for the Carl Hagenbeck and Great Wallace Shows Combined in a capable manner last season.

ticular neighborhood. From Harrison up to Taylor, the Italians are the dominating element, and, accordingly, performances especially popular among these people are shown. The district between Taylor and Fourteenth streets, which is inhabited by Jews, abounds in scenes from the bible. Moses returning with the ten commandments, Elijah ascending to heaven in a flaming chariot, are billed for performance here.

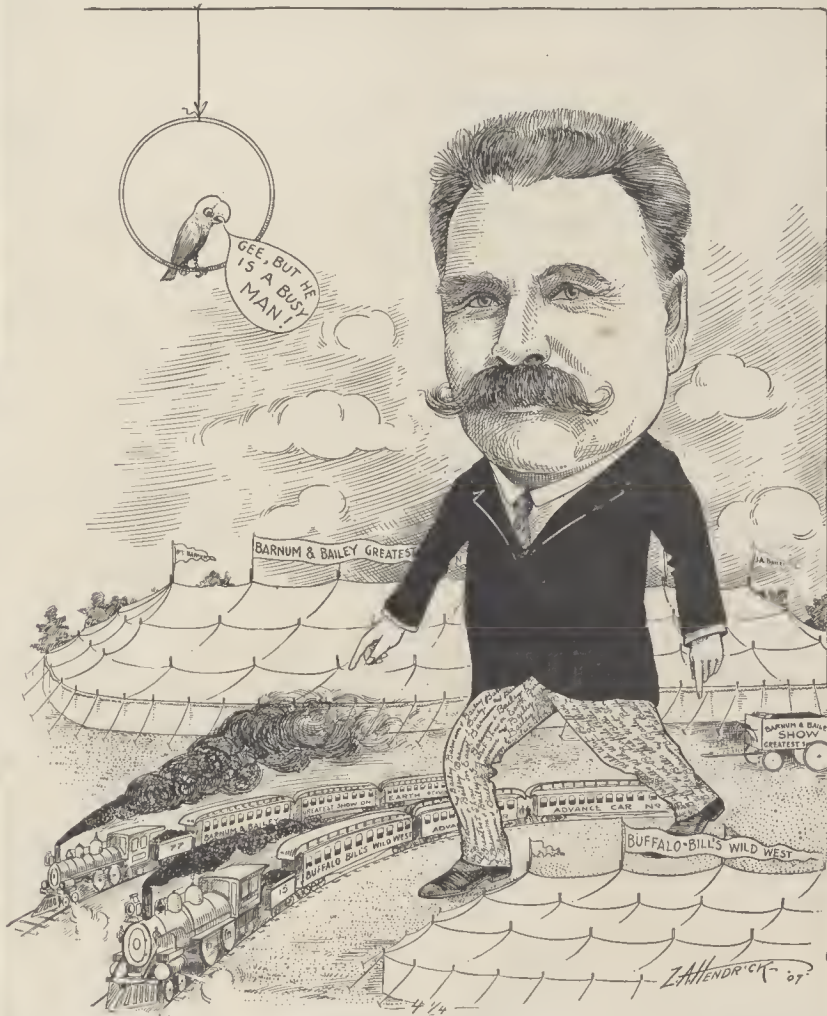
Outside the theater crowds of children and not infrequently grown up people gather and wait for the moment when the doors will open and they will be



JOSEPH SHAERIN.
One of the brightest, as well as youngest Ohio theatrical managers is Joseph Shaerin, manager of the Grand Opera house, Youngstown, O., who enjoys the acquaintance and esteem of an army of professionals.

given a chance to see "all the show for nothing." Frequently a policeman or the owner of the theater will be seen leading out a few women from the show, shouting and scolding at the top of his voice. The women are unconcerned, and, on the contrary, they seem to have an air of great satisfaction about them. And why not? Have they not fooled the theater man and seen the show four times in succession for one nickel?

Henrette Brown, who was leading woman at the Bush Temple theater last season, is at present heading the Harlem Opera House stock company.



LOUIS E. COOKE.
Probably the best known circus man in the world is Louis E. Cooke, general agent for the Buffalo Bill Show. Mr. Cooke is a fine writer as well as capable showman as his article on "Some Circus Men I Have Met," written especially for the Christmas issue of THE SHOW WORLD and published herewith, amply testifies.

effect that "those boys are darned bright fellows and they are bound to make great showmen. Now, you mark my word." That prophecy has been well fulfilled.

The Five Ringling Brothers, ranging in age as follows: Albert, Otto, Charles, Alfred and John, constitute the firm or brotherhood of young circus men who have gradually forged to the front step by step until they now stand at the very apex of the show world, and, with no desire "to hand them any bouquets," it seems fitting that the writer should give full credit for what they have accomplished.

The rise of the Ringling Brothers to fame and power reads like a romance. Less than twenty-five years ago they were ambitious boys in a small Wisconsin town, giving pin shows and thinking of the time when they might aspire to being real showmen, but with very little prospect of ever achieving their ambition. They began their career as real showmen by organizing a brass band and concert company and giving performances, to which they all contributed. In the villages adjacent to Baraboo, their home town. A little, one-ring wagon show was the next step forward. This venture met with such success that the show was doubled in size the following year. It continued to grow, both in size and in popular estimation, and when, in 1888, it was transformed into a railroad

paugh-Sells show and the Barnum & Bailey Greatest Show on Earth, all of which they now control, they are in a position to completely dominate the circus business in the United States, if not the entire world. The magnitude of their holdings can only be comprehended by the statement that the new circus kings now control over 300 railroad cars, nearly 200 dens of wild animals, in addition to fully twice as many elephants, camels and other led animals as are exhibited in all the American zoos combined, with Regent's Park, London, and the Jardin des Plantes, Paris, thrown in for good measure; over 2,000 horses, ranging from the heaviest "baggage" stock to the finest trained ring horses, and enough paraphernalia of various kinds to equip a dozen big shows. Their employes next season will embrace an army of nearly 4,000 performers and working people.

WHERE MOVING PICTURES THRIVE.

Section of Halsted Street Has a Dozen of the Popular 5-Cent Theaters.

Moving picture exhibitions are having a great and rapidly increasing popularity in the Halsted street district between Van Buren and Fourteenth streets. From 2 o'clock in the afternoon until 11 o'clock at night, the dozen or more theaters in

WHY WORRY

MR. OWNER AND MANAGER?

SEND a letter to us and get that new BLUE BOOK. It is full of all the new ones. We are not "rain merchants," always "fair weather" on your curtain when you use our Films. Put down your umbrella and ask us about this INTER-OCEAN method now. We are ready to

Rent You Films

Inter Ocean Film Exchange

Randolph and Dearborn Streets, Chicago

INFLUENCE OF STAGE IS BENEFICIAL

THE day has come when the question of the influence and extent of the ethics and purposes of the stage and its probable development, is beginning to be a needed inquiry of the past and people are dimly conscious of the conditions that surround them in this matter. Americans have not paid much attention to the arts; their time has been taken up by more prosaic matters. They had their government to form, their laws to en-

Development of the Drama Direct Result of a Healthful, Popular Taste.—Development of Theaters.

BY V. GILMORE IDEU.

has developed in the old world and proved to be very popular and instructive. Such conditions did America attempt to adapt to her environment with the success that is now seen.

Drama Pleased the People.

The drama of the classical age had now been perverted into the romantic channels that nearly all literature had then entered. It was the time when the people were pleased with dramas of real life; and all creation was clothed in a cloak of mystery. The stage followed the signs of the times, and added the intense realism of good acting to the illusionary fabrications of the dramatist—the masses were pleased and the theater was a financial success. When the art was introduced in this country America had no dramatists and the plays had to be brought from England and like sources. The stage was a

that it was wrong or in any way unnatural. The managers of the theaters and dramatic companies have made this subject a life study. As a general rule their whole sustenance, all their hope to happiness is based on the outcome of one undertaking, and the success of this depends upon whether it appeals to the people. Nor will it appeal to the people unless these people gain some benefit from attending these performances, unless these performances have something directly in store for them. Such has always been the case and always will be, that any thing to be art must give out the greatest amount of good to the masses wishing to see it, and the more universal this is, the wider the demand, the more deserving is it to be classed as art. The sensational drama has not attained this, burlesque and vaudeville have not realized it, nor has the silly comic opera. But these "perverted"

keep this in mind, the theater would gain ground even faster than it has heretofore. No undertaking can rise higher than the times of which it is the outcome. The theatrical public has been trained here to the point of desiring home art: so far we have produced no genius among playwrights but the time is getting ripe when we should naturally expect such. Greece has given her dramatic genius and Germany hers; in the age just past England has brought forth one and why should not America, which is probably at the flood-tide of its activity, give forth one in this decade we are just entering?

Influence of the Stage.

The influence of the stage is about as large as its growth. When a writer feels that he has a lesson to teach he sends a book to the press or causes his views to be printed in some of the newspapers. But here his audience is limited, for not every one can read and it is not every one who takes the trouble to read the books and papers that are heaped on the public in such vast numbers. The theatrical public is the largest of all; where the reading public will number in hundreds the theatrical will number in thousands. The theatrical public is attentive and devoted. It attends regularly; thinks about the plays presented and discusses them for weeks and months afterwards. Any lesson learned in this way then is retained, for it has made an impression. Some choose to contend that plays written for a purpose are not successes. This is not necessarily so, for all drama is life and true life usually has a lesson hidden in it for some one.

Church Recognizes the Stage.

Even the church is becoming reconciled to the enormous influence the stage exercises. The religious organizations should be glad to see different phases of religious matters pictured on the stage and accepted by the theatrical public. For drama being life the amount of religion in the plays shows how large a space religion holds in every day life. And the more ignorant of students of human nature will recognize this first from the stage and accept it in their daily lives. The man of business is pictured in his good and evil aspects and, as the case may be, popular approval or disapproval is brought to bear upon him as such. The same is true of the politician and even of the man in private life. Taken in this light the stage not only teaches lessons but is a reformer. But above the idea of teacher and reformer must be the idea of entertainer, for all true art is entertaining as well as appreciative. Entertainment must lead the spectator to appreciation.

The final proof of the extent of the influence of the stage is in the growing demand for dramatic criticism. The critics are the professional appraisers of all theatrical undertakings. As a rule they



V. GILMORE IDEU.

A young dramatic writer of sterling promise is V. Gilmore Ideu, of Washington, D. C. Mr. Ideu has written a thoughtful article upon the subject of the stage especially for this issue of THE SHOW WORLD.

act, their courts to establish, and a country to win from a wilderness. By fighting their wars they gained their heroes, and to commemorate them, they built their monuments of marble and bronze. The people traveled and got some idea of the beauties of art, and that great instinct was aroused in them to such an extent that they started to imitate. They have improved in sculpture and started in painting.

The arts are slowly but surely gaining ground in this country. The improved skill of the few is causing the people to cultivate a due sense of appreciation. This appreciation is growing to a demand, which is the greatest incentive for artistic or any other creation in this country. As soon as they have this field firmly established among the masses their artistic salvation will be complete. The sanction and appreciation of the masses is the surest foundation for all endeavors, especially here where the idea of money getting is paramount—and it must be remembered that popularity and financial success are synonymous. From all these considerations it is very obvious that no artistic development along dramatic or musical lines is possible unless there is financial gain for managers and promoters. All advancement then is directly due to the masses, who have become conscious of an ever growing sense of truth and beauty.

Development of Theaters.

The development of the theater in America has been different from that in any other country, again due to the youth of the country. In England the demand for actors was smaller than the supply permitted. This then necessitated many of great ability to seek foreign fields for practice of their chosen vocation. Many of these actors came to New York and gradually worked their way to the larger cities of America, as their popularity increased. The dramatic companies then were of great ability, for the number of theaters was so small that all mediocre talent was crowded off the stage. The people in all their free born enthusiasm grasped the idea almost immediately and with variations, which some have said to be deteriorating, established a growing and permanent institution.

In this case it was no more than accepting an established vocation from the parent country. In England and other nations the theater grew in an original manner. From the morality plays and the masque, a big scenic production in honor of some of the nobility, or at some large celebration, developed the historic and literary drama. This was directly called forth by the desire of the people wishing to be instructed in the history of their country, since as a general rule they were unable to read and study it for themselves, and for the same reason there was a demand for recited literature. This then lead to the desirability of good acting, and from it acting came forth adjudged as one of the finer arts. Acting became a profession, and since the time Shakespeare lent his genius to the assistance of the stage, playwriting has become remunerative. Thus with slow strides the stage



DISTINGUISHED VAUDEVILLE ARTISTS.

One of the best known teams in vaudeville is Rawls & Von Kaufman, who are meeting with great success on the Western Vaudeville Managers' Association circuit in their "Mush" act. Mr. Rawls is known for his skill in colored delineations and Miss Von Kaufman possesses good looks, ability and a pretty soprano voice. The act has met with favor wherever it has been presented and is booked solid for the season.

success in the new land nevertheless, although the promoters of the undertakings soon realized that something was wrong and that their enterprises should be made more popular.

The question of popular taste became the chief concern of the managers and that the people could be the more pleased many variations of the drama were fashioned. The melodrama became popular because it was active and full of life, tingling with the quick flow of blood, so common to the American people. This runs to disrepute in time, since too much "goreness" and superficiality is added for effect. The burlesque and vaudeville are tried that the fun-loving side of the American may be appealed to, but there still remains the danger of carrying this phase of the drama to the extreme. The comic opera may have supplanted the grand for a time with its catchy melody and tuneful rhythm, but the grotesque absurdity has made it impossible. Of late years we have noticed a growing dearth in the undertakings in the "perverted" drama, and a return to the serious. Now the dramatic worker has found by practical observation that here the legitimate production to be a success must be true to life, happy and full of activity. The bigger successes have contained these attributes which are the attributes of the masses to which they cater.

Naturalness a Big Factor.

The development of the drama in America was a regular process and upon mature thought no one should say

forms of the drama have aided the dramatic workers to fathom the taste of the public for which they work and also been instrumental in cultivating the latent tastes of that public. Therefore the two greatest lessons in this connection have been learned; it only remains for the final outcome to be fully developed by wise men with far seeing eyes.

Realism Is In Demand.

The age is ripe for realism. Never before was it so true that we should hold the mirror up to nature, for the public desire to see life in its real aspects and not through the mystical veil of romance. The American is not an idealistic dreamer, but has an intensely real and truth seeking mind, nevertheless a lover of beauty and melodious harmony. The plays written and acted in conformity to these attributes will please and be financially successful. Finally it will be art, for it is truth and beauty that the public wants and it is truth and beauty that all true art portrays. But it is necessary that in this art there should be a true portrayal of life, more especially of American life. American life truly delineated in the plot of the dramatist and portrayed by the actor is American art; if such endeavors appeal to foreign peoples this art becomes universal. Recount the recent great successes—The Lion and the Mouse, The Girl of the Golden West, Brown of Harvard, The Chorus Lady and The Great Divide—are they not all American types? If all serious dramatic workers would



MISS DENNISON.

Handsome and talented Miss Dennison is a valuable member of The Chorus Lady company now in New York. She has met with great success.

are honest men and sincere in their work, not guided by financial strings or any other obligatory considerations. The public soon recognizes a sincere critic and will closely follow his opinions. The newspapers of highest repute are beginning to stop publishing the copy of the paid press agent and to have a fearless critic of their own. Furthermore with the advent of dramatic publications of high standards, professional criticism is becoming a distinct vocation and highly remunerative. Such are the conditions of the times and to such a future do they point that all may expect a betterment and a broadening in the field of dramatic art even greater than our wilder dreams of less than a half century ago.

CHARITY A VIRTUE OF ALL ACTORS

THE glad holiday season is settling down on all the world, or it might be said on all the little worlds that make up our great universe. For after all, there must be many such, judging from the completeness with which the one we are most familiar with—the show world—is organized.

At this season retrospection is most natural and with retrospection comes a disposition to take stock and see where we stand. Of a truth an inventory at this time must be most satisfactory to all, judging the present by the past. In the metropolis, through the happy chain known as "city time" and in the comparative loneliness of the "one-night-stand" manager and performer and stage mechanic are joining in the presentation of the usual tokens that bring us all so near together at this period; song, quip and good fellowship rule for the hour at many an inviting spread and business is forgot in the holiday spirit.

For years there has been a growing tendency among managers to arrange for a good fellow dinner at this time. The custom has now become almost universal. While accepted largely as a matter of course and entered into in the spirit of a passing incident the company dinner will upon analysis stand out as a striking illustration of the existence of a little world that is the sole property of the showman and the show girl. It holds the profession and belongs to it. None others need apply. They may slip in for the hour, but they don't belong and they fade away as they came.

Actor In Great Demand.

Time was when the professional entertainer was something apart from the world, an outsider, considered by some as an undesirable citizen. It is an interesting and a commendable fact that today, more numerous and more prosperous than ever before, he has organized a little universe all of his own, furnishing his every necessity and his every desire. His only request directed to the great commercial, industrial, social system that exists about him, is for its patronage when he sells his wares, or talents in this case. Considering what is given today in the form of a show in exchange for a modest admission fee the public may be said to be the real gainer and to receive the long end of the bargain when showman and public meet in commercial exchange. Shakespeare's direction, "see the players well bestowed," has been followed to the letter, whether willingly or otherwise. The world of late years has been good to the player. And he has been good to himself, and in turn to the world. While he has been intent primarily with the upbuilding of his own affairs and the little world in which he moves and which he has now organized is a well ordered way he has not for-



JOHN CALVIN BROWN.

A Chicagoan whose fame as a promoter of outdoor amusements has spread to all corners of the world is John Calvin Brown, managing director of White City, Manchester, Eng. With a number of English capitalists Mr. Brown is about to install a chain of amusement parks in Europe.

gotten that he is a part of the big human family, and as such has obligations. The public that now patronizes the stage with lavish hand seldom thinks how ready the actor has always been to fling back its gold with prodigal hand in any and every hour of emergency.

Profession Is Charitable.

The history of our times contains no record of want, suffering or distress on a large scale that does not credit the showman with being first to volunteer aid. The benefit performance, contributed with a recklessness that has cut deep into the pockets of managers,

They Are the First to Volunteer Aid to the Needy—A Yuletide Retrospection.

BY ADOLPH MARKS

has provided food and shelter for the homeless, succor for the victim of quake and fire, and a roof-tree for the widow and the orphan in countless instances beyond the power of man to estimate. It has become habit, second nature, for the showman to give freely of his time, his wares and his money.

Nor is this the greatest service the showman has bestowed upon the public. Entertaining in itself cannot claim that proud distinction. The showman's greatest service has been in the field of education. Wherever the flying steam train, the boat or the plodding stage coach has carried the professional entertainer there has gone culture and education. Of course it has been in varying degrees, but the essence of progress and art and learning has attached to the baggage and the scenery and the personnel of the trouper. He has carried the styles, man-

that compares favorably with any trade, industrial or class press in the land. THE SHOW WORLD, the bouncing youngster of the amusement press, is an excellent example of what has been attained by the profession in the field of letters.

Social Life Established.

Nowhere is the satisfactory status of the profession more clearly demonstrated than in its social life. Clubs, fraternal and religious organizations and benefit funds of various types flourish each in its allotted field without rivalry or the inharmonious friction to be found among similar organizations devoted to other people.

Of the business side of the show world little can be said at a moment like this. Its very magnitude prevents. Never have amusement investments been so heavy, never have prospects been brighter despite the momentary flurry



ADOLPH MARKS.

One of the best known theatrical attorneys in this country is Adolph Marks, of Chicago. Mr. Marks takes a deep interest in amusement affairs and his wide observation and achievements as an attorney at the Chicago bar have made his name a power with the show people, among whom he has numerous clients, and with whom he is most popular.

ners and speech of the metropolis to the furthest outpost of civilization. Usually he has carried a tale of courage, fortitude, honor, good morals and cheer second to none, the church included. I doubt that any person who has ever lived in a small town or in any newly developed section of this country will undertake to dispute this assertion.

Teacher of Morality.

This, then, is what the player has done for the public; he has disseminated education, art, morality and the priceless gift, good humor. And as we have seen the public has repaid as compensation patronage, fair consideration and opportunity. It looks like a pretty fair exchange with the balance, if any, favoring the public.

Let us see what the player has done for himself.

Primarily he has commanded respect, forcing it from what was originally mere toleration. From that vantage point he has forged ahead until he carved out what I have hitherto referred to as a world of his own. What constitutes that world? Beautiful palaces devoted to his art, a wide social circle—Bohemian it's true, but as solid and far warmer than that which the daily press terms "smart society"—a colossal business system that deals in millions and staggers the imagination and the capabilities of commercial men to contemplate, a law practice as distinctive as that which hedges about the Board of Trade or Stock Exchange and a press

we have experienced in the financial market and which has been reflected in a sense in our own field. The same fearless energy that has made the commercial side of the business what it is burns unabated in the breasts of the men it possesses and hourly calls for greater and more enduring gifts for the shrine of Thespis.

The same encouraging truths hold good of each department that makes up the sphere in which we dwell entirely or in part—for there are a host like myself who while not dwelling entirely within the show world are drawn to it very closely through the ramifications of the marvelous business.

Part of Business Life.

And where do those ramifications end? With architect, lawyer, printer, lithographer, inventor, designer, mechanic, costumer, railroad man? No. Where, then? It is hard to tell, so deeply have amusement enterprises of one kind and another become interwoven in the fabric of American business life.

When we contemplate all this and realize the ground we have for optimism and hope we cannot escape feeling the few minutes we have given to taking inventory has not been in vain. Great as is the progress of the past and wonderful the spreading development of the profession it is as nothing compared with what the future has in store. As a matter of fact the public has only awakened to the necessity or relaxation and entertainment and its de-

mand in that direction will grow as fast if not faster than population grows, especially in the cities. Therefore it is not amiss to suggest to each to look forward to his or her share of the opportunity that is to come in the wake of the holiday dinner, and by preparation and energetic action make the most of it.

This Is Very Sad.

"Yes, I'm getting disgusted with the business," said a juggler at a local vaudeville house, recently.



JAMIESON LEE FINNEY.

A conspicuous vaudeville artist, well known in Chicago, is Jamieson Lee Finney. He is a clever performer and has a large clientele of admirers.

deville house, recently. "Nowadays we have to risk our lives at every show to get a round of applause, and yet the hackneyed monologue artist can get just as much by denouncing his mother-in-law. There was a time when the audience was satisfied if I juggled a fancy parlor lamp on the end of a whip, or tossed up three or four balls while standing on my head on a trapeze, but now—well, they don't seem to get thrilled at anything. I do some difficult stunts and break about \$7 worth of stuff a week. Why, the stuff I carry would furnish an ordinary two-story house. I have triple the expense of a comedian, have to keep in perfect physical condition, can't smoke or drink, and yet I don't get as much as a cracked-voice joke huckster. Don't be a juggler."

Rose Stahl's Sincerity.

Rose Stahl, urged to accept social invitations to functions, replied to her would-be hostess quite informally in this Patricia patois:

"You are very good to ask me, but I can't go. I can't. It's me to the straw every night. Be a dear and try to understand that I need the rest. I pour all there is of myself into Patricia O'Brien every performance. Honest I do. If I scatter my energies I can't do good work. By so much as I give of Rose Stahl I subtract from Patricia and rob my audiences."

Why Fields Is Successful.

Lew Fields, the comedian, who is heading his own company in The Girl Behind the Counter, at the Herald Square theater, New York, was the center of an interested group the other day, in the lobby, when a discussion came up on the question: What makes people laugh?

"Why," said Fields, "you tickle 'em. You can never make any people laugh unless you tickle 'em. When I started in the East Side variety houses, I discovered that the only way to make an audience laugh was to slip up on them unawares and hand them something that they didn't expect. You can never get the real laugh from an audience by giving them the obvious joke. In comedy you must have that delicate touch which makes the slap stick unnecessary. You want people to laugh with you and not at you, and you want them to laugh because they can't help it."

"Why have I succeeded? Well, I think chiefly because I have always made it a point to burlesque human foibles which are apparent to the people in front of the stages. The best kind of stage comedy is the kind of comedy which points out, emphasizes, and possibly exaggerates the ordinary things of everyday life at which you have many a time laughed yourself. You can't manufacture a laugh, it must be in the situation, in the lines, and above all, in the delivery of the lines. That's the only explanation I know of for my success. It's my business to make people laugh. And they laugh."

CHICAGO PRODUCERS AND DRAMATIC CRITICS

WILL KILROY

JAMES WINGFIELD

GEORGE KLIMT.

FRANK GAZZOLI.

EDWARD W. ROWLAND.

EDWIN CLIFFORD

Z. HENDRICK

SID J. EUSON.

FRED J. CONRAD.

JOHN BERNARD.

HARRY ASKIN.

M. H. SINGER.

J. J. HOLLAND.

ELMER WALTERS.

Mr. Askin was too busy booking his shows and avoided the Photographer.

F. V. PETERSON.

I. M. WEINGARDEN.

PROMINENT MANAGERS WHO ARE MAKING CHICAGO A PRODUCING CENTER.

O. L. HALL - DAILY JOURNAL

FRANK X. FINNEGAN - CHICAGO EXAMINER

PERCY HAMMOND - THE POST

AMY LESLIE - CHICAGO DAILY NEWS

JAMES O'DONNELL BENNETT - RECORD-HERALD

BURNS MANTLE - INTER-OCEAN

WARREN MENTIRE - CHICAGO AMERICAN

Z. HENDRICK

REPRESENTATIVE DRAMATIC CRITICS OF THE CHICAGO DAILY PRESS.

A YEAR OF FAILURES IN NEW YORK

FORTY-TWO new productions at first-class theaters. All of them elaborate and costly. Some entailing an outlay from the start of from twenty to fifty thousand dollars. The whole aggregating an investment of nearly a million. Sixteen of them utter and complete failures, resulting in the disbanding of the companies and representing a total loss. Ten others, failing to win approval, withdrawn to fresh fields in the hope of reimbursing the managers for a brief, but disastrous, metropolitan experiment. Only sixteen which have met with any measure of success. Only ten which have turned out real money-makers. Only three that will undoubtedly play to profitable business till the warm weather comes again. Such is the record of things theatrical in New York for the first four months of the present season.

With these facts and figures staring one in the face it is impossible to take a very optimistic view of the situation, either from an artistic or a commercial point of view. It really seems as if something had gone seriously wrong with managerial acumen in the city which is the center of the theatrical enterprise of this country. When such hitherto astute men as Henry B. Harris so utterly fails to gauge the public taste as to make lavish productions of such utterly impossible plays as *The Movers*, *The Struggle Everlasting* and *The Christian Pilgrim* there is surely a cog loose somewhere. When such experienced caterers as Charles B. Dillingham sinks good money on such plays as *The Step-Sister*, *Artie* and *The Hoyden* one sits back and wonders what is the matter. It is even somewhat of a shock to find Walter N. Lawrence, who had the tact to pick out such plays as *The Prince Chap*, *The Man on the Box* and *The Three of Us* in the past, wasting his money, time and talent on the inanities of *The Man on the Case* and *The Coming of Mrs. Patrick*. Even the Frohmans, most far-seeing of all theatrical impresarios, have slipped up once or twice this season, as witness *The Ranger* and *The Evangelist*, but it must be admitted that they have already more successes to their credit than any other dramatic shop-keepers in the Empire City, perhaps with the exception of Henry W. Savage, whose enterprise in securing *The Merry Widow* two years ago and whose laudable courage in resurrecting real comic opera justly entitles him to the rich reward he is reaping. The failure of the recent artistic efforts of Harrison Gray Fiske is to be regretted to some extent, still Mr. Fiske should have known that failure to be a foregone conclusion. It almost seems as if, in an effort to refute the accusation that, on the plea of giving the public what they want, they handle art only for the money there is in it, the New York managers had erred in the other direction. They have certainly given the playgoing public an enormous lot of what they don't want, so far this season. The most successful solver of the problem of how to be artistic and

Of Forty-two New Productions Only Ten Have Proved Money-Makers—Review of Season.

BY WALTER BROWNE.

thors in whom the public have reposed confidence by reason of their good work in the past, and from whom even greater things are expected, have been tried and found wanting. It almost seems incredible that Henry Arthur Jones, who has been rightly judged a grand master of stagecraft and an exponent of the highest art, should have been guilty of *The Evangelist*, which, although magnificently produced and acted, only survived its birth two weeks and was then quietly buried in the shelves of the stock play jobber.

But still more appalling is it to see American playwrights of excellent repute meeting their Waterloo, as many have done this season. *The Step-Sister* was

is regrettable that the other two, *The Thief* and *The Merry Widow*, both come from foreign sources. Of lesser successes the authorship is divided about equally between American and English writers, all the work of American dramatists, and *The Evangelist*, by an English author. Of musical pieces the genuine successes are *The Merry Widow*, from Vienna; *Tom Jones*, from England; *The Girl Behind the Counter*, Anglo-American, and *The Yankee Tourist* and *The Top o' the World*, native products. All the flagrant failures, including *The Alaskan*, *Lola from Berlin*, *The Hurdy Gurdy Girl* and *Miss Pocahontas*, were written by Americans. Among light comedies and farces five may be written down failures and

Doro, Charlotte Walker and Alexander Carr. All have been elevated to their positions rather than by climbing the dizzy heights.

Of the forty-two productions up to date this season seventeen may be dignified as legitimate drama, an equal number have been of the musical comedy or light opera class, and the remaining eight may be classified as light comedies or



WALTER BROWNE.

Among American dramatic critics few are more widely known among professionals than is Walter Browne, formerly representative of *THE SHOW WORLD* in New York. Mr. Browne's reviews are clear, concise, penetrating and marked by keen thought and sound judgment. His comments upon the drama, music and vaudeville are eagerly read by professionals. An excellent study of the theatrical situation of the current year in New York written by Mr. Browne especially for the Christmas number of *THE SHOW WORLD* is published herewith.

ridiculously unworthy the author of *The Lion and the Mouse* and *The Music Master*. It almost seemed as if Charles Klein was trying to play a practical joke with metropolitan playgoers. It is possible that George Ade never intended or expected that *Artie* would be seriously submitted to a New York audience. Several plays which have failed this season have been pitchforked into New York, with all their imperfections on their heads, because of the unexpected collapse of their predecessors at houses which must be kept open throughout the theatrical harvest time.

Disappointing in a lesser degree has been the work of Augustus Thomas this season, while Edwin Milton Royle, Edward Peple, Margaret Morton, Rachel Crothers and Grace Livingston Furniss, all of whom have done good work in the past, have only flat failure to their credit so far this year. Clyde Fitch has not yet been heard from here, except so far as a remarkably clever little one-act vaudeville sketch goes. Hearty recognition has been accorded two new dramatists, both young women, who, in collaboration with David Belasco, have given us *A Grand Army Man*, one of the three really big successes of the season. It

three successes. Among the latter *My Wife is from the French* and *When Knights Were Bold* was written by an Englishman. The failures have in every case been made by American authors.

Standard of Acting High.

Few new stars have yet risen on the theatrical horizon this season, but it is a remarkable fact that with the abnormal number of failures the standard of acting has been unusually high, and personal successes have been won which may yet prove stepping-stones to stellar heights. Out of the hopeless chaos of *The Struggle Everlasting* arose a star almost new to New York. The exquisite art of Miss Florence Roberts was universally recognized. That unfortunate play also gave opportunities to many young actors, which greatly enhanced their reputations. If good acting could save a play Royle's extraordinary production might have been a great success. In an all too brief run of *The Spell*, Miss Ida Conquest, who supported the Yiddish actor, David Kessler, certainly qualified for starring honors, and in *The Thief*, Miss Margaret Illington has risen to the very top as an emotional actress. The only real new stars this season are Miss Marie



IDA FULLER.

A conspicuous vaudevillian who recently was seen in Chicago is Ida Fuller. Her fire act is a novel one and has been received with marked favor everywhere.

farces. Among the dramas eleven failures and six successes must be recorded. The most pronounced successes are *The Thief*, from the French, *The Grand Army Man* and *The Round Up*, negative productions, and *The Right of Way*, dramatized from an English novelist. The most prominent failures have been *The Ranger*, *The Movers*, *The Man on the Case*, *The Struggle Everlasting*, *The Step-Sister*, *The Silver Girl*, *The Coming of Mrs. Patrick*, and *The Christian Pilgrim*. The first novelty offered New York playgoers this season was *The Time, the Place and the Girl*. It ran four weeks to indifferent business at Wallack's, after being roughly handled by the critics. Following this came *The Yankee Tourist* and *The Alaskan*, musical comedies, produced August 11, the former at the Astor and the latter at the Knickerbocker theater. But for certain untoward circumstances, *The Yankee Tourist* might have been running in New York now. It was one of the best of its kind, funny, pretty, tuneful and full of brilliant stage effects. *The Alaskan*, a production of the far northwest, dared to be unconventional and for that reason had some charm, but it was too crude and amateurish to tickle New York tastes. Its four weeks in the Empire City probably cost John Cort, its producer, a heavy price for his new experience.

Chicago Production Wins.

On Aug. 25 *The Round Up* made a big hit at the New Amsterdam theater, and forever set at rest the notion that New York will not accept anything with the Chicago tag attached to it. It still continues its successful career at the Broadway theater, whence it was moved early in November. *The Lady from Lane's*, a rehashed comedy by George Broadhurst, in its musical comedy garb, opened the Lyric theater Aug. 18. It proved disappointing and after four weeks it was moved to the Casino, vanishing from there shortly afterwards. The same night Francis Wilson introduced New Yorkers to the English farce, *When Knights Were Bold*. At the Garrick and at Hackett's theater, this merry little piece rounded out thirteen weeks before taking to the road. It may be classed as a success. *The Dairymaids*, an English comedy produced Aug. 25 at the Criterion theater, fell very flat until a little American fun was infused into it. It contrived to hang on for three months before giving place to Miss Marie Doro in *The Morals of Marcus*. *Classmates*, a new starring medium for Robert Edson, opened the Hudson theater Aug. 29. It, too, managed to eke out a three months' run to moderate business, which eventually petered out so that it was found advisable to send it for a change of air, and bring back that sterling success, *The Chorus Lady*, with Miss Rose Stahl.

The last day of August, it being Saturday, was marked by two new productions and many revivals. It practically opened the regular New York season. Charles Frohman presented John Drew in a harmless little comedy from the French, *My Wife*, at the Empire. The play will run till Christmas, its allotted time, but certainly the popularity of the actor rather than the merits of the work has been most conducive to this result. In my



BLANCHE BATES.

Few American actresses are better known than is Blanche Bates, now starring in *The Girl of the Golden West*. She has beauty, talent and magnetism of a high order.

yet financially successful is undoubtedly David Belasco.

Dramatists Meet Their Waterloo.

But, however discouraging may be the mistakes of the managers, there is another aspect of the present season which cannot be viewed without alarm by all lovers of the stage. Many dramatic au-

epitome, however, My Wife is numbered with the successes. The same night The Other House, with Richard Golden, scored a rank failure at the Majestic, the Van den Berg opera company began a disastrous career at the West End, and last year's successes, The Rose of the Rancho, at the Belasco and The Great Divide at Daly's were revived. The following Monday, Sept. 2, began the big slump in the season's hopes and prospects. The Ranger, by Augustus Thomas, from whom much was expected, in spite of an elaborate production and the excellent acting of Dustin Farnum, the star, failed to win approval. It was withdrawn after three weeks. Virginia Harned presented Anna Karenina at the Herald Square and again the public was

it drama. It was sentenced to death in two weeks.

Those who drifted into Wallack's to sample The Hurdy Gurdy Girl were simply the victims of bluff and bunkum. Hardly was the taste of The Struggle Everlasting out of their mouths when the poor suffering critics were called upon to try the flavor of The Evangelist, by Henry Arthur Jones, produced at the Knickerbocker theater Sept. 30. With feelings of veneration for the eminent playwright in their hearts, they went, only to be bored by a lot of prosy preachy parsons and wearied to death with a play utterly uninteresting and lacking all the elements of success. There were some who floated over to Lew Fields' Herald Square theater, that night, and they got genuine enjoyment. The Girl Behind the Counter scored a success. It is still scoring. It is the best of its kind yet seen in New York this season.

Hip, Hip, Hoorah and The Great White Way on Oct. 7. Fatal day! Seldom have worse pieces been seen at metropolitan theaters. They have been bolstered up and they are both still running. Anything that means nothing and is silly enough to laugh at can run at Weber's Music Hall and at the Casino. These two pieces, however, both from a box office and a sporty public point of view are way down at the bottom of the class.

Hopes of Critics Shattered.

Charles Klein had his innings Oct. 14, and a home run was expected from his bat. The jaded critics took hope. It was expected he at least would stop the

mosphere cleared at once. Three days later The Top O' the World drifted into town. It is not high art, but it is clean, clever, amusing, and worthy its success, which was probably a bigger surprise to its managers than anybody else. Even The Hoyden was not so bad, and Elsie Janis proved as magnetic as ever.

Things were already looking up, when, enter The Merry Widow. Her own success was instantaneous and tremendous. Yet it seemed that in addition she was a mascot, for in her wake came Tom Jones, another real comic opera and a success, and The Right of Way, the biggest dramatic success since The Thief. There is little need again to dwell upon the failures of Sappho and Phaon, Artie or The Coming of Mrs. Patrick. They failed for obvious reasons and died a natural death. It is too early yet to predict the fate of The Witching Hour, Augustus Thomas' second attempt this season, The Morals of Marcus, or The Girls of Holland, although in connection with the latter it is pleasing to note that the revived popularity of light opera is nailing down the coffin of so called musical comedy.

What the Public Wants.

Perhaps the lessons to be learned from the first half of the present season in New York are these. The playgoing public want dramas without psychological frills or the fads of symbolism. They want good honest stories of everyday life, homely symphonies which can be played upon the heartstrings, at the same time they do insist upon artistic construction, dramatic situations rather than mere

studied music in London and Italy and for some time toured England giving recitals.

He created the role of the Colonel in Gilbert & Sullivan's opera, Patience; he was one of the founders of The Yorkshirer, a weekly satirical paper, and was dramatic critic of the London Echo. He wrote several song and musical plays for prominent English singers and in 1879 had a book of poems published by Remington & Co., of London. Among his plays are A King of Shreds and Patches, Ripples, The Miser's Bride and A Wet Day. Mr. Browne is also the author of numerous other plays and sketches. He compiled The Dramatic and Musical Directory of the United Kingdom, published in London and now a standard work, and Who's Who on the Stage, published in this country. He is the author of two novels, Joe Buskin, Comedian, published in London, and The Fossil Man, published by the Dillinghams, New York.

In 1889 Mr. Brown went to South America as principal baritone of the first English opera company appearing in Uruguay and Brazil. Returning to London he appeared in one of his own sketches. Mr. Browne afterwards appeared in operas with Henry Dlxey and Marie Tempest. In 1894 Mr. Browne joined the editorial staff of the New York World, and has since been known as a newspaper man on the Herald, Journal, Tribune, Telegraph, and as a writer of short stories and on dramatic subjects. Mr. Browne is a member of the Savage Club, London, and a Mason.

The Two Davids.

Two San Francisco Davids, Warfield and Belasco, have made equal triumphs in the new Stuyvesant theater, New York. These two, one the most successful actor on the American stage, the other the most successful producer of plays, were boys together in San Francisco. Belasco began his career as call boy in the old Baldwin theater on Market street, when Warfield was employed in an equally humble capacity in the old California theater on Bush street, the home, then of John McCullough's stock company.

Even as youngsters they longed to conquer the East, and when Belasco found a good place as assistant stage manager in Daniel Frohman's Lyceum theater, Warfield came along and found work in dialect parts in a Casino production. Now they have established themselves at the top of their branches of the profession.

Time Tries All but Lillian.

Lillian Russell, after a course of study at the convent of the Sacred Heart in Chicago, was one of a number of amateurs who made a local presentation of Time Tries All. Within two weeks she was installed as a member of the chorus of E. E. Rice's production of H. M. S. Pinafore.

Ross and Fenton's Felicity.

"Why, you actually look just like a bride and groom," said some one recently



LA ESMERALDA.

One of the biggest hits in vaudeville in New York this season is La Esmeralda, a pretty dancer. She has beauty and grace and has won many admirers.

disappointed. The play lasted four weeks there, however. Some measure of success was won the same night by The Rogers Brothers, with Panama as their scene of action, at the Broadway theater, but their New York season lasted little more than two months. The same week the landslide of misfortune was hurried along by The Movers, a play with a moral, the first of Henry B. Harris' efforts to educate the public at his own expense. It was a lamentable failure, and The Man on the Case, presented at the Madison Square theater, in which the acting was far above the average, started on a career which collapsed after three weeks of empty benches.

First Really Big Success.

The first Red-Letter day of the season was Sept. 8, when The Thief was produced at the Lyceum. Critics and public alike recognized the work of the French dramatist, Henri Bernstein, as a masterpiece of dramatic construction worthy of the highest praise. A gem among the dross hitherto offered them. Here was the first undoubted success. It still remains the most popular and the best paying dramatic proposition in the city. A week later some curious things happened. The Shuberts brought James O'Neill to the Garrick to show New Yorkers what a good actor he was, what rotten support he gets and how tawdry is a production such as he has toured with for years. Also how utterly impossible is the ancient Roman tragedy, Virginius, to a twentieth century audience. All this they succeeded in doing to the extremely limited few who could be induced to go in on passes, for a period of four weeks. Then they undertook further to desecrate the Lyric by making it the home of a one-night-stand company in a lot of rot and piffle called Miss Pocahontas. Mrs. Patrick Campbell to the rescue. With the Girls of Holland, as its fifth venture this season, the Lyric is itself again.

That same Sept. 16, David Kessler and Ida Conquest did some splendid acting in The Spell at the Majestic theater, but the public didn't know it and in two weeks they bid adieu. Lulu Glaser, who also opened on that date in Loia from Berlin at the Liberty theater, had very poor material to work upon and her season lasted less than a month.

Epidemic of Failures.

Things theatrical began going from bad to worse the end of September in New York and it looked as if the season was to present practically an unbroken record of failures. Those who went to see Mme. Nazimova in Ibsen's Master Builder at the Bijou Sept. 23 expected to be mystified, but those who attended the premier of The Struggle Everlasting, the same night, wondered whether they had butted in on a Dream of a Welsh Rarebit Flend or a chapter from Nemo in Slumberland. The work of Edwin Milton Royle was a curious hodge-podge of an old morality play and a new immoral-



THEATRICAL MAGNATE AND HIS MANAGER.

In American theatrical world no name is better known than that of A. L. Erlanger of the firm of Klaw & Erlanger, which recently invaded Chicago with "Advanced Vaudeville," at the Auditorium theater. Chief among that firm's Chicago representatives is George W. Lederer, manager of the Colonial and Auditorium theaters, whose picture is shown above with that of his chief.

avalanche of failures. His Step-Sister, produced at the Garrick theater, was an unpretentious little effort, certainly. The only trouble was that it pretended to be a play. All it did was to afford scope for some excellent acting. The sentiment was all wrong. The story was threadbare. The situations silly. It was the sort of domestic comedy-drama a school miss might write for production at a children's party in the back drawing room. The same night The Silver Girl, a near-melodrama by Edward Peple, at Wallack's, showed how near writing a good play a man may come without doing it, and emphasizing the fact that a miss is as good as a mile.

The outlook in New York was indeed dark and discouraging the middle of October. Productions on which bright hopes had been built had fallen to pieces. Managers had sunk large sums of money and the prospect of getting any back seemed very remote. Add to all this the bottom was surely dropping out of the money market. Banks were in difficulties. Everything was going wrong. It was then, on Oct. 16, that David Belasco and David Warfield metaphorically came to the rescue, showed that historic art still lived, and that the pockets of the people still held the price of admission to a really good show. The theatrical at-

character sketches, and they don't want the theater to be turned into a pulpit. In the lighter class of entertainment this season has already shown that the public is heartily sick of the musical mush and verbal pap too often served up as musical comedy. They want real music, and they want real comedy. They have had a taste of the fare that delighted their forefathers, in The Merry Widow, and Tom Jones, and they are through with the Twiddle Twaddles and the Piff, Paff, Pouffs.

WALTER BROWNE, CRITIC.

Correspondent of THE SHOW WORLD is a Singer, Author and Actor of Note.

Walter Browne, author of the comprehensive and thoughtful review of the theatrical season in New York which appears in this issue of THE SHOW WORLD, was born in Hull, Yorkshire, England, May 7, 1856, being the only son of the late Dr. George Browne, who was twice Lord Mayor of York. He was educated by private tutors and graduated from St. Peter's College. Mr. Browne, who possesses a reputation as an actor, singer, playwright and critic, as an amateur founded the York Garrick Club. He



EDNA CAMPBELL.

Well known in vaudeville circles as the French doll, Miss Edna Campbell is meeting with success by her captivating specialty. She is a prime favorite with lovers of vaudeville in Chicago.

to Charles J. Ross and his wife, Mabel Fenton. One of the happiest marriages known in theatrical circles is that of Ross and Fenton, who have been married over twenty years. This seems all the more remarkable, as Charles Ross only knew Mabel Fenton four days before they were married.

CHINESE DRAMA IN UNITED STATES

Interesting Sketch of Its Rise and Decadence—Story of the Great Trinity of Celestial Plays.

BY IRVING M. WILSON.

It is a little more than ten years ago when the Chinese drama appeared in the golden west and threatened to become a fad no less ephemeral than was the Nell Gwynn craze which later leaped into prominence, lived for awhile with profit and then passed into the limbo of forgetfulness. The relation of the history of the Chinese plays on the American stage is as interesting as it is profitable and I purpose in this brief sketch to present facts regarding them which may be of profit to the future stage historian, as well as of interest to the general public.

It was in the spring of 1897 when the

his domestic happiness. The child is killed by a fall after having been abducted by its own mother, then living with the man who had enticed her from her husband. The husband and father kills the man he hates with an axe in true highbinder style and stands nonchalantly smoking his pipe when the police arrive as the curtain falls.

San Francisco, Tom Bates, then manager of a repertoire company playing in Oakland, across the bay from San Francisco, but who is now managing a theater at Anderson, Ind., resolved to secure a Chinese play for himself. He met Charles Ulrich, then a newspaperman of San Francisco, but now editor of THE SHOW WORLD, and broached the subject to

Williams as Ah Mee, the slave girl, and Eddie Heron as Li Ching, the polished highbinder. It scored an emphatic success during the two weeks it was played at Oakland and might have retained the stage of the Oakland theater indefinitely had not the bookings of the management prevented.

Play Praised by Frank Norris.

The story of the play which was critically reviewed by the late Frank Norris, author of The Pit, McTeague and other novels and declared by him to be the best exponent of Chinese life and customs ever written, deals with a Chinese maiden who is enticed to this country by means of a forged letter and abducted by Li Ching, the head of a powerful Chinese tong. The first act is laid in a street in Chinatown, the second in a Joss house and the last in an opium den. The story is told with great power and the lines have an Oriental flavor which add to their beauty and impressiveness, while the various scenes are so faithfully presented that they serve to educate as well as entertain. With the exception of an Irish policeman and a number of tourists, all the characters are Chinese.

The play was so successful en tour that it was secured simultaneously by several managers with great profit to themselves. Sarah Truax and Guy Bates Post used it as a starring vehicle for two seasons in the west, and Sylvia Lyndon made her stage debut in the role of Ah Me under the management of Tom Bates. Alma Chester used the play in the New England states for a season, but the people of that section did not thoroughly understand the Chinese character and it met with indifferent success on that circuit. May Hosmer later produced it with marked success in Chicago where it was presented for five weeks. Since its premier, A Celestial Maiden, has been produced along the Pacific coast every season so that its name now is as a household word in the mouths of theatergoers from Los Angeles to Vancouver, B. C.

Last of the Trinity Fails.

The success of The First Born and A Celestial Maiden prompted Chester Bailey Fernald, then a reporter on the San Francisco Chronicle, to dramatize a short story of his The Cat and Cherub, published in an eastern magazine. It was in one act and in theme and treatment was not unlike The First Born. Its finale where a Chinese strangles his enemy with his own queue, was extremely dramatic. The failure of The First Born militated against its success, however, despite its beauties as a dramatic production and while it was occasionally presented throughout the country, it failed to win popular approval. While numerous Chinese plays subsequently were produced, the three plays mentioned and which are spoken of as The Trinity, alone were deserving of critical treatment because of their inherent power as dramatic productions of strength and beauty and worthy of a better fate.

Of the three plays mentioned, only Ulrich's A Celestial Maiden has succeeded in outriding the storms that followed their production. The First Born and The Cat and Cherub have not been pro-



THE JOSS SCENE IN CHARLES ULRICH'S CHINESE PLAY, A CELESTIAL MAIDEN.

first Chinese play ever seen on the American stage was produced at the Alcazar theater, San Francisco, later reduced to ashes in the earthquake and fire of April, 1906. The lessees of the theater at the time were Fred Belasco, a brother of the great David, and Mark Thall, now dead. The fortunes of the little playhouse had been for several seasons at a low ebb and so bad had they been that one manager, George Wallenrod, had blown out his brains in despair. Belasco and his associate were so hopelessly in debt that they were about to close the doors of the theater when the turning point in their fortunes came unexpectedly.

The First Born Scores Success.

In the stock company was a young actor named Francis Powers, a thoughtful student and careful player. He had made a study of the Chinese in their quarter and written a one-act play entitled The First Born, all the characters of which were Chinese. He pleaded with Belasco and Thall for a production and the privilege finally was granted, although it must be confessed neither Belasco nor Thall had any faith in the artistic or financial results of the venture.

The play was presented one night in April to a mere handful of people and at once demonstrated its power. On the following night, the size of the audience was increased materially and Peter Robertson, then dramatic critic of the Chronicle, happened to drop in. He made a study of the play and the next day he pronounced The First Born one of the greatest and truest playlets ever produced on the American stage.

Crowds Flock to the Alcazar.

The public thought so too, apparently, for the crowds began to flock to the Alcazar in droves. Meanwhile the other critics fell into line and their rhapsodical reviews served to inflame public curiosity until the little Alcazar proved too small to hold the San Franciscans who sought admission. In the company at that time were May Buckley, Francis Powers, Hugo Toland, George Osbourne, Mr. Benrimo, and other players of lesser note. For four months The First Born succeeded in packing the Alcazar at every performance and it proved the open sesame to fortune for Fred Belasco, who is now one of the most prosperous managers of the Pacific coast.

The First Born was a playlet of Chinese life and manners in two scenes, which appealed to the San Francisco public because of its intimate knowledge of the Chinese character. It told the story of the faithlessness of a wife, the love of a highbinder for his first born, and his vow of vengeance upon the betrayer of

The success of the playlet prompted Fred Belasco to take it to New York where it was presented one week later in the year. It then was taken hurriedly to London to forestall the production in the British metropolis of Chester Bailey Fernald's Chinese play, The Cat and the Cherub. The play failed, as might have been expected, and it was withdrawn. Since that time, however, it has been produced at various times along the Pa-

cific coast, where its beauties are best appreciated because of the intimate knowledge of theatergoers of that section of the characteristics of the Mongolian. The people of the east lack this knowledge and the exploitation of Chinese plays east of the Missouri river, therefore, proved unprofitable from every standpoint.



STREET SCENE IN CHARLES ULRICH'S CHINESE PLAY, A CELESTIAL MAIDEN.

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A Celestial Maiden Appears.

During the run of The First Born in

ready for reading on the following Friday at noon.

Manager Bates doubted that the play would be ready, but nine hours after he had set his pencil to paper (typewriters were not in general use in those days), Ulrich had completed his play, A Celestial Maiden, in three acts. After a reading, rehearsals were begun without delay and July 12, 1897, it was produced with Ola Humphrey as Kim Soy, Lottie

produced for several years, but A Celestial Maiden is still a popular attraction on the coast where it has reached the dignity of a Chinese classic in the minds of theatergoers.

Doris Mitchell, the leading woman of the Marlowe theater stock company, is the daughter of Charles H. Mitchell, a Chicago lawyer and politician.

A GALLERY OF STAGE BEAUTIES IN DRAMA AND VAUDEVILLE



MAUDE ADAMS.

A leader among the popular stars of the theatrical firmament is Maude Adams, who is starring in Peter Pan and in which she scored a hit in Chicago.



MARGARET ILLINGTON.

Margaret Illington, known in private life as Mrs. Daniel Frohman, is a well known star who was seen in Chicago in The Lion and the Mouse.



ETHEL BARRYMORE.

One of the most prominent actresses before the public is Ethel Barrymore. She is a brilliant woman and reflects credit upon her profession.



HATTIE WILLIAMS.

A capable actress and charming woman is Hattie Williams, who scored a success in The Little Cherub in New York early this season. She has thousands of admirers in Chicago.



BILLIE BURKE.

The talented and handsome leading woman of John Drew's company is Miss Billie Burke. She is a thorough artiste and is making rapid strides to the front rank of her chosen profession.



ETHEL LEVY.

Winning fame in musical comedy, Ethel Levy, former wife of George M. Cohan, now is a popular vaudeville star. She is a favorite in Chicago and throughout the country.



ANNABELLE WHITFORD.

One of the shining lights of the cast of the Gibson Bathing Girls is Annabelle Whitford. She is an actress of ability and her beauty adds to her popularity.



ELITA PROCTOR OTIS.

A popular vaudevillian is Elita Proctor Otis, who appeared with success in Chicago this season. She is an excellent entertainer and a prime favorite with her audiences.



STEPHANIE LONGFELLOW.

A stock actress, well known in Denver and other western cities, is Stephanie Longfellow. She has decided talent and her magnetism is unquestioned.



EVA TANGUAY.

Few actresses are better or more favorably known than Eva Tanguay, the "cyclonic girl," who was the headliner feature at the Chicago vaudeville theaters recently.



LA BELLE OTERITA.

A Spanish dancer of more than an ordinary amount of grace, beauty and cleverness is La Belle Oterita, sister of the famous La Belle Otera. She is now in vaudeville.



FRANCES L. COSSAR.

Possessed of a rich mezzo-soprano voice, Miss Frances L. Cossar of Chicago, is a prime favorite. She is now appearing in The Flower of the Ranch.

THE LOVE OF A CIRCUS MAN



A CHRISTMAS STORY OF THE "WHITE TOPS"

BY WILLARD D. COXEY.

WHAT is the lure of the circus life?—what is the mystic power That holds the people of "White-Top" Land down to their dying hour? Why do they cling to the sawdust ring till they're old and crippled and gray? And why do their hearts ever yearn to return to the old-time spangled display?

Many a time, in padroom ten, when the program was at its height, I've sat on a trunk or a property box, in the glare of the gasoline light, And tried to study these men of the ring, these women in ruffles and tights To learn the secret that held them there, in that dangerous world of delights. It isn't alone the money it brings—tho' that is attractive, too— There is something more than the golden store, that grapples them through and through!

Perhaps 'tis the web that the free life weaves, perhaps the glare of the lights. Perhaps the thrill that comes from the seat, and is felt by the "star" in his flights;

Perhaps 'tis the pleasure of winning applause, from woman and man and child;

Perhaps the mere love of the perilous deed—the call of the brute and the wild!

Maybe 'tis one and maybe 'tis all—but this is certain—I know There's a lure in the tents—in the sawdust ring—that holds them wherever they go;

And there's never a time in a circus man's life—tho' he may be retired for years—

When his heart isn't thrilled by the sight of the "tops"—when the music won't bring the tears!

And this brings me down to my circus romance—a tale of love and the heart; I insist, a tale of affection; but here's the strange feature—don't start— 'Twas not the love for a woman—'twas not the love for a man— Only the love of an acrobat for the world where his life began!

First 'twas the one-ring caravan—a show that "traveled the road," With the early drive in the morning mist, on top of a wagon-load, When a single clown made all the fun, and even the men in tights Put up the show in the morning hours, and hustled it down o' nights. And then came the two-ring circus show, with an extra "top" for the zoo— The troupe was a little larger, but still there was plenty to do, And still 'twas a case of driving in like a wandering gypsy camp, With a "howdy-do" to the morning sun while the grass was sweet and damp! Then came the ponderous railroad show, and tho' 'twas a different game, The sawdust smell was just as strong; and the spankles were just the same! There was lure in the flap of the canvas walls—there was life in the restless throng,

And applause and cheers, in the "actor's" ears, were as sweet as an angel's song!

This life to the full Jim Jennings had known—he was wed to the white tent's glare;

He had started life as a circus boy—he had learned to do and dare— He had made a hit as an aerialist, and not contented with that Had won a name and a world-wide fame as a marvelous acrobat!

He had felt the joy that the victor feels—the artist within him was proud When the quivering tent was almost rent by the "hands" of the cheering crowd,

And he clung to the world of daring deeds—he knew of no life apart— 'Twas the only sweetheart he'd ever known, and he loved it with all his heart! He'd got to the top of the ladder of fame—but now he was old and gray, And all of a sudden he woke to find he'd had his success and day! None of the big shows wanted him then—and the little ones couldn't pay; There was nothing new that he could do—he could only go away To his own little town and settle down, till death could claim its due, And the great white tents that he loved so well had forever passed from view.

At first it sorely tried his heart, and then through the sad regret There came a renewal of life and hope—he wasn't a dead one yet! He had to admit his limbs were stiff, and his eyes were getting dim, But if he couldn't go out with the show, the show could come to him! So, every Spring, when the troupes came 'round, with their canvas new and bright,

He lived again the circus life, from morning till late at night;

He was up at dawn in the early morn; he was first to appear at the "run;" He saw the men unload the trains, and the circus city begun; There wasn't a thing escaped his eyes, from the cook-tent out to the door, And tho' he sat through both the "shows" he fairly yearned for more; But the crowning event of the radiant day—the thing he enjoyed the best, Was to turn a "single" square from the ground, with all of his old-time zest.

It was always done in the dressing tent, at the close of the opening "show," And it filled his heart with an artist's joy to hear them applaud him so!

And then again at Christmas time, when friends dropped in to say A kindly word of hope and cheer to help him along on his way, He always told them how well he felt—how youthful, strong and spry,— And then he'd give them a somerset, to prove that he didn't lie! And in time they came to look for it—the neighbors recall it yet, How twice a year old Jim would turn an old-time somerset!

I remember the circus of '94—'twas the Barnum Show that Spring— And never before had Jim loved more the excitement of track and ring. But his old friends said as they shook their heads, after his "single" was done,

"The dear old chap is almost in—his contract will soon be run!"

From that time on he was seen to fail—in the Fall he was far from strong— He seemed to feel that he had to go—that his life had been too long! And so he gathered around his board, that year, on Christmas day, A lot of the old-time circus men, and some of the young array. There was something about the circus crowd—about the time and place— That seemed to stir old memories, and brighten up his face; He talked of his former circus days—he talked of the one-ring show— He talked of his early triumphs, too, till his cheeks were all aglow; He talked of the stars of the sawdust world—he had known in the vanished past;

He told how he loved the circus life—'twas his sweetheart first and last! He told of his wonderful world-wide tours, of the famous ones he'd met, And then he arose to his feet to try his far-famed somerset! But somehow he failed to get the trick—he tried and tried again, But his aged limbs refused to bend—his efforts were all in vain. 'Twas a scene to be remembered long—a strange but pitiful sight— The wreck of a marvelous acrobat, making his last, sad fight! At first he couldn't believe it was true, and a look of helpless surprise Came into his face as he said to the crowd, with a terrible fear in his eyes: "I don't know what is the matter, boys—I thought I was well and strong— You know I never have failed before—but now there is something wrong! By Heaven! I swear I will do it yet!" and once again he tried, And when he failed it broke his heart, and down he sat and cried. They gathered around the old man's chair and pressed his trembling hand, And tried to express their sympathy in a way he would understand; They talked of the days that were yet to come, and the health they would surely bring.

When the grass grew green on the circus lot, for the first show in the Spring,

And how when he saw the white tope rise, and followed the circus train, He'd feel the fire in heart and limb, and be his old self again!

But on his face was a hopeless look, as he slowly raised his head; "It's kind of you to say it, boys, but I'm all in," he said. "I'll never see the Spring again—I've been to my final show, And now I've lost my somerset it's time for me to go! I want to say a last good-bye—God bless you one and all— I'll bear your kindness in my heart until the last long call; But I want you all to witness now—just as in times long past— That I always loved the old ring show, and I loved it to the last!"

Next Spring there rose, as oft before, the white tops on the lot, And once again a Wonderland was seen upon the spot That was hallowed by the memory of one who'd gone away To join the artists he had known—men famous in his day! But none forgot the master, gone—with reverence they went To pay a tribute to the dead, within his marble tent; And as the band played sweet and low, the eyes of all were dim, For they knew his heart was with them all as their's went out to him!

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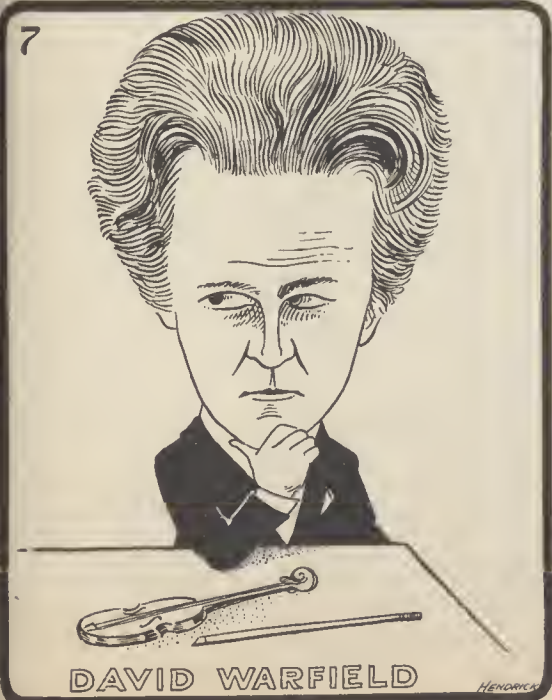
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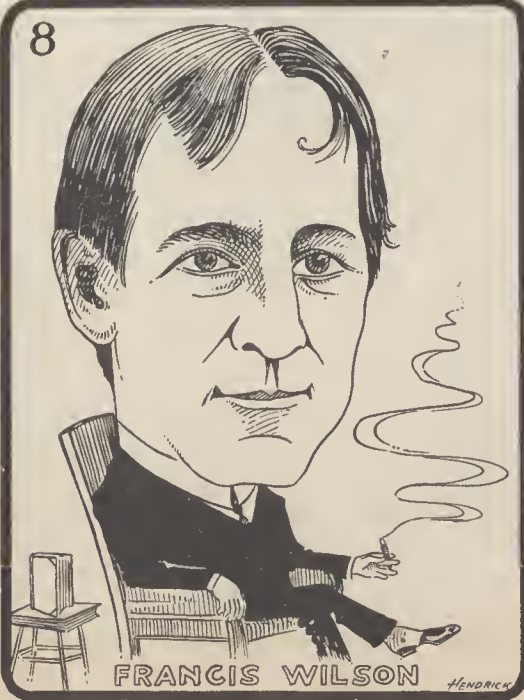
LILLIAN RUSSELL



ALLA NAZIMOVA



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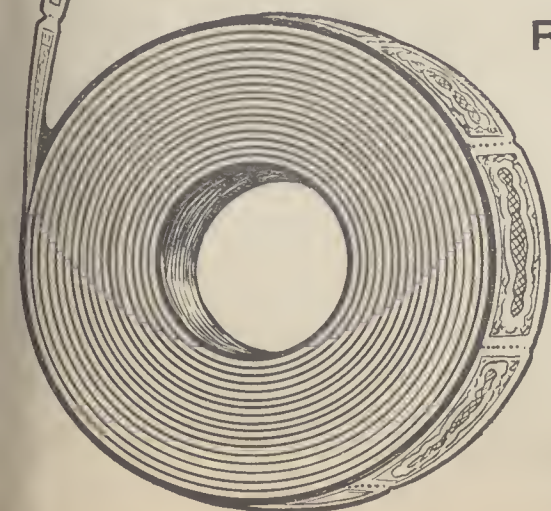
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The Sin of Self-Complacency

By
Walter Haynes Makee.

ASIDE from the profession of politics, there is no other department of human endeavor in which the average American worker expects so great a return for so little expenditure of effort as in the theatrical profession. He is greedy for the graft.

The call of the wings is universal in its appeal. The spirit beckons to peasant

effect of a series of subtle, vicious causes, deftly concealed in the final result, and that genius, talent, originality and temperament, and all that goes to make up the successful stage star, may be simulated, and that, given good management and a liberal supply of money, the most inferior actor may attain great heights in his profession.

Public Have to be Shown.

Occasionally, by way of mocking its own traditions, the stage pays liberally for rot, but the occasions are so infrequent that it is not profitable to pray for them. Expensive exploitation has been known to make an asteroid look like a Jupiter, but the light rarely lasts very long. Most of the public descended from Saint Thomas and now reside in Missouri.

It is comforting to note that the theory of the cynics is not borne out by historical facts. It is still more comforting to the striving artist, to find that the success of those whose splendid records posterity has proudly handed down to the generations, has been achieved by simple, honest methods. There is nothing

men, and their state of development at a man's birth is more or less influenced by the cultivating forces of heredity. It is here that the eternal laws of compensation extend their comfort. Is the genius of a man well developed in his infancy? Then is he beset with the sin of self-complacency in greater degree than is the man who is striving to develop his own inherent quality of genius. For each advantage, the shadow of an equal disadvantage must be cast, and the final fight goes to the fittest.

Success knows no geography. Neither is it a respecter of persons. It is to be found neither in this circumstance nor that coincidence. Success is in the man. He gives it surroundings just as the scene-shifter sets his stage. The man who carries true success with him is the combined product of constant training and compounded temperament. His tastes are simple; his habits, honest; his energy, untiring; his aim, noble. He is absorbed in his work. He believes in it,—in its uplift. He has no time for bickerings, for petty jealousies, for bitter hatreds. He

Would you be a great actor? Pay the price for it. Learn to so deftly conceal the technique of your art that you seem not to act, but to be the characters you assume.

The American actor too often affiliates himself with a certain kind of parts in his early career; a thing for which the playgoing public rarely forgives him; condemning him to play his original choice to the fall of the last curtain of his professional life. Lamentable as it may appear, this sentence of the play-patron jury has subjugated many an actor's greatness. In continental Europe the one-part player is unknown.

The chief lesson which the story of the stars teaches is that any man may become a great actor, with proper training. Physical defects offer no barrier to this result, where the ambition to act is equal to the desired end. This has been admirably illustrated in the experience of several of the world's best actors. Blindness and deafness have been successfully defied. Cripples have obtained high position in the histrionic hall of fame. Men of serious vocal impediment have been honored. Such are the facts which should put to shame the inferior records of many whole-souled members of the theatrical profession.

Must Have Positive Aim.

So many actors waste time in work, the price they pay for lack of correct direction—work that will leave them just where it found them; mere habitual physical effort without intelligent purpose. Or they spend their vacation time in utter idleness, trusting to circumstance to promote them from the rank and file. Sooner or later they will learn that the path of least resistance is profitless; that the bank of speculation pays no final dividend.

Continued practical experience upon "the road" may in the end,—and often does,—produce the finished artist, but the ambitious young actor sets a difficult task for himself when he matriculates in that University of Hard Knocks. His diploma is likely to be long deferred. The road actor is seriously handicapped along certain lines of training. He may gain much information from text books. He will gain more from close observation and the constant analysis of his experiences, knowing that each incident of the day bears some relation to his work. But what he learns of the technique of his art is wrested from his tutor by main force. The road school is a tedious one, and yet the temptation, to be self-complacent, dogs the footsteps of the traveling player. "The 'shop' stales upon him, because it seems to give him so little in exchange for his devotion. Sometimes he becomes a stage door strutter,—a maker of his own medals,—and thus weaves the fabric of his own obscurity.

Vaudevillians Are Susceptible.

The sin of self-complacency readily



CLYDE MARTIN.

A popular actor who is about to enter vaudeville is Clyde Martin, now playing a twenty weeks' engagement at the new Locust theater, St. Louis. Mr. Martin possesses a fine baritone voice. He will appear in vaudeville in a new sketch next month and may be addressed care of THE SHOW WORLD.

and patrician, to master and to slave. Year after year, hundreds of young men and women come forth from every imaginable quarter of civilization to demand that the public pay them handsomely for the privilege of witnessing their attempts at entertainment. Nothing is further removed from their minds than that they should first study the curriculum of their calling. Yet these very novices would scorn the services of a physician who did not possess a diploma, or would smile sarcastically at the brush-meanderings of an unskilled devotee of the pigment, or would hesitate to entrust their legal affairs to a man who had not obtained his right to practice through an authorized college of law. Nevertheless, there is a Science of Stagecraft more exact than that of medicine, as perfect as the principles of civil law, as technical as the fundamental rules of painting.

The stage door is admittedly the vestibule to many vices; not more vices than are to be found elsewhere, perhaps, but at least a sufficient number to emphasize the virtues found within. And the chief vice of the American actor is the sin of self-complacency. Few crimes in the calendar are so fraught with merciless punishment. Self-complacency has ruined more good actors than the sociability of the saloon—to which it leads.

Very Easy to be Tricked.

It is so easy, amid the tricks of a trade of many tricks, to be tricked,—to mistake a bunchlight for a moon,—to imagine the approval of one audience to be the worship of the world,—to think the race is run when the first post is passed,—to don a little, lone, laurel leaf and consider it a crown.

The life of the player may be a dangerous dream life, or it may be a life of unceasing effort, of persistent, honest progress, of professional integrity, of energies applied toward individual advancement. But, from the moment the actor begins to indulge in the intoxication of self-complacency, stagnation sets in, and as his guiding star declines, he becomes a creature of memories,—a dweller in the other days,—a god in the paradise of the past. He will paint the degeneration of the drama for you in vivid colors and argue that the actor has no chance against the grasping syndicates in control. To succeed upon the stage, he will tell you that you must possess genius, talent, originality and temperament in varying degrees,—and then trust to luck. So far as there being such a thing as a science of success,—a demonstrable principle,—most men entertain decidedly negative views; particularly those men who have attempted to attain success by hit or miss methods. Many of these pessimists will tell you that success is the



A SWEET-VOICED VAUDEVILLIAN.

Endowed with prettiness and a sweet voice, Orgerita Arnold is well and favorably known to patrons of vaudeville. Miss Arnold has a voice of singular beauty and clarity and is one of the most appreciated features of any entertainment in which she appears. She has a host of friends among the profession.

more inspiring than the biographies of the great.

From these it is easily recognized that genius is much more than a mere capacity for hard work. The son of sunny Italy, digging in the dirt with pick and shovel, may have a capacity for hard work, but not necessarily genius. It was a genius who, watching the downtrodden Dago, discovered a means of expediting his work through the invention of the steam shovel. Genius is the spirit of intelligent investigation; a constant attempt to arrive nearer to the simpler truths of nature. Genius, no matter how great, must not depart a hair's breadth from the fixed principles of the universe. Genius is eccentric only when it ceases to be genius and plays haphazard with the rules of things outside its own domain. Genius is the minister at the marriage of ideas. Originality is their first-born. Talent insures the infant's life and exploits it as a prodigy. It is the office of talent to prevent the death of the newborn idea. Talent is the echo of the adventurer's axe, ringing out defiance to his requiem; perpetuating the story of his progress, but gathering no new tones to itself. Talent is the mirror reflecting the precedents established by genius. Temperament is merely a natural aptitude for certain work; it generally requires exact instruction to make it valuable.

Heredity a Potent Influence.

The seeds of genius, talent and temperament are planted in the minds of all

loves goodness. He loves himself and therefore his neighbor. His recreation and rest are found in his art. He pins his faith upon the inviolable law of cause and effect. He bears witness to the perfect balance of God's great scale of things. He does not worry about results. He is not constantly seeking more salary. He sees his success reflected in each seeming failure. The stones upon which he stumbles are but mileposts marking his advance toward greater success. He plays his best today. Tomorrow he shall play better by reason of it. The success of others does not bother him; save that he is glad for his competitors. He knows that there is glory enough for all. He knows that no real success may be attained except by following the science of success, which is but intelligent sincerity. Has another risen by vicious means? Has some player been pulled upon the pedestal by the devil's derrick? He is sorry for him, knowing that he who sacrifices virtue as the price of success will hide behind the goal in fear lest his diary become a public document.

World a Department Store.

The world is God's big department store. Upon its counters the necessities, comforts and luxuries of life are spread in tempting array. It is a one-price-only establishment. The Master makes no bargains with men. You may have what you please for cash or credit, but sooner or later you must pay the uttermost farthing for the goods.



VIOLA SHELDON.

A handsome and talented singer is Viola Sheldon (Mrs. Harry Hastings), prima donna of Arnold & Hastings Bachelor Club Burlesquers.

overtakes the vaudevillian—particularly the successful vaudevillian, and although his opportunities for study and improvement are many, it is not often that he takes advantage of them. He begins to believe in the bombast of his own advertisements, rather than constantly striving to deserve their superlative statements. And while his critical audience may clearly read his destiny,—the breakdown of his untrained voice,—the result of the increasing carelessness of his gen-

al work,—he is absorbed in the study of his magnified ego, the romance of his deluded fancy. He forgets that he is fighting in a battle of brains rather than of bluff. Advice usually rebounds from him like an avalanche. Self-complacency has filled the vaudeville heavens with a choice display of shooting stars. It is the scene of forced results, and like the yuletide flowers in the florist's shop, they do not last beyond the holidays.

Work in the stock companies has been much lauded as the logical starting point for the player. Stock work has produced many great foreign and American stars, but it would appear that they have risen despite the obstacles of their environment. Stock work has many disadvantages that the young actor must overcome; particularly those stock companies offering two performances a day and thus permitting their members but little leisure for the serious study of technique. The actual value of the stock company as a short circuit to success may be earnestly doubted. In the haste of stock work, habits are formed which may last a lifetime. Sometimes they may be good habits, but more often they are not. The stock actor is more or less the product of his stage director, who may be either good or bad; who may have fixed ideas regarding interpretations quite at variance with the actor's own and thus may interfere with valuable initiative. Stock characterizations are necessarily notional, the result of judgments quickly formed and frequently faulty. The stock actor is taught how to obtain effects, but the fundamental cause of those effects is left to his imagination, which is likely to be busy elsewhere, at the time. One paramount virtue of stock work is that it keeps the actor too much occupied to become self-complacent.

Dramatic Schools a Necessity.

In the final diagnosis it may be agreed that the stock company is the logical second step in the actor's education, and that the foundations of his career should be laid in the dramatic school. Of these, there are many and various, but the ideal school will instruct its pupils in the principles of dramatic art, and leave the working out of each problem to the pupil. It will cultivate the voice; it will teach a natural elocution, deportment, customs of the countries, costuming, make-up, fencing, dancing, the analysis of character and like branches of study. Its highest aim will be the encouragement of individual initiative. It will teach its pupils no fixed fashions of thought, but will develop quick processes of thinking. The purpose of all teaching should be the same: not to complete an education, but to begin it aright.

The time may be near when managers will look with greater favor upon the more legitimate dramatic schools; when the counterfeiters are branded for what they are and the substantial institutions have gained recognition solely upon their merits. The dramatic school will not produce the great American actor, but it will feed him the food which, when digested, will mould him into the man. It will start him upon the road to success, equipped with a thorough knowledge of the technique of his trade, but best of all, it will teach him the value of persistent, intelligent effort and thus save him from the sin of self-complacency.

Steer shy of the rock of self-complacency. It is in the shoal where many a star-aimed barque has split. The shores are strewn with hopless wrecks of wonderful possibilities,—smug ships, neatly built, but rudderless; ships that sought the stagnating waters, afraid of the friendly storms that would have blown them safely into their proper port; ships, whose captains were misled by the false



ABE JACOBS.

The popular manager of the Olympic theater, Chicago, is Abe Jacobs. He has been identified with Messrs. Kohl & Castle in Chicago for 26 years and is personally known to almost every vaudeville artist now before the public.

beacon of spontaneous wealth without sincere work.

After all, it is wise application alone which is the secret of all substantial success and the great American actor will be he who shuns the slow, sure suicide of self-complacency.

Hal Stevens & Co. are on view in vaudeville with an act, said to be of the different variety, called A Modern Rip Van Winkle.

SAD END OF HAMLET, PET SNAKE.

Flagged a Train and Gave Up His Life to Save That of a Friend.

By G. E. Robinson.

Captain Frank Williams, who resides on his farm at Woodford, about two miles beyond the Exposition grounds in East Tididi, Va., is plunged into bitterest grief. He has buried Hamlet, his pet snake, the constant companion that for so long has comforted his declining years, sharing his sorrows and rejoicing with him when fortune smiled upon the ranch.

"Yes, it is a great sorrow to me," said the captain, as he rammed his pipe full of home-grown leaf, his eyes moist with the memory of his faithful friend. "I've known Hamlet since he was a wee little tot, too small to know which end to start off on when he wanted to go somewhere. Hamlet, yes, that was his name."

"I found him in infancy just after the cruel hands of some niggers over on Wolf-trap had made him a homeless orphan. Hamlet loved me with all the intensity that an ardent and yearning nature bestows upon the only thing left for it to love. No nobler heart ever beat in the bosom of a snake than that which palpitated under the \$1,000 ribs of Hamlet."

"Yes, sir, he got to be so dependent on me he followed me 'round like a calf. If I went out to make a call on a neighbor, Hamlet would come in and festoon himself over the hatrack, happy in knowing I was near; hot summer nights he used to crawl down on the foot of my bed and keep my legs cool; he loved to do things like that for me. He was always hunting up opportunities to save my life,

would leave me to my cruel fate.

"The next moment I saw how cruelly I had misjudged his noble nature. With eyes filled with hope and determination, he dived into my pocket, drew forth my handkerchief and an instant later was mopping it with feverish haste in the blood that flowed from my wound. I lay looking on in bewilderment, while the thunder of the express rolled rapidly nearer. Then, as Hamlet swiftly proceeded to knot the ends about his tail I knew he had conceived some marvelous plan of rescue, and I laughed with joy in my full confidence in his subtle intellect."

"I've read of the wonderful doings of snakes; how the bullsnake bellows like a bull and the cowsnake bleats like a calf till the old cow comes up, and how it stands on its tail, and by a gentle and soothing titillation it deceives the deluded cow into believing that it's a thirsty calf. And I've sat up nights with fellows in this old prohibition county that would narrate gyrations of the snakes that were processioning across the ceiling, but I've never heard of any that contorted like Hamlet did that day. With one last glance that seemed to say, 'Old fellow, you just put your money on the long one,' he swiftly hoisted his tail in the air, pushing it higher and higher till there he was standing on his nose in the middle of the track like a ballet dancer on the tip of her toes, while six feet above him in the air was the tip of his tail, and from it there fluttered wildly in the wind the blood red handkerchief that you couldn't have told from the danger flag of a rear brakeman."

"It must have been a terrible strain on his nervous system, let alone his muscles, and I was afraid he couldn't hold out, but the next moment the engine came rocking



THE MARVELOUS COWLES FAMILY.

The premier gymnasts and exponents of "the physical attainment supreme," are the Marvelous Cowles Family pictured herewith. They are featuring little Marguerite, known as the "Infant phenomenon," and a recognized queen of the Roman rings, and they offer \$5,000 for her equal. The team is now soliciting offers for the season 1908-09 and may be permanently addressed at Altoona, Wis.

but there wasn't much chance here in old Fairfax county; y'see the roads are too bad for automobiles.

"But his faithfulness was at last rewarded, and poor Hamlet did save me from a horrible death, though at the cost of his own life. I had been over to a matinee at the Opera House to see the great snake scene in Through Death Valley, a new Western show, and on my way home I went back of the car shops and took a short cut between the Union depot and the rolling mills along the main line of the railroad. About half way home the road curves around through a deep cut. As I gingerly stepped along the cross-ties, while Hamlet glided at my heels, watchful for every possible danger that might threaten me, I stumbled and fell. My head struck against the rail, cutting my forehead deeply. The blow did not render me unconscious, but it brought on a sudden and complete paralysis, and I lay there prone across the rail, bleeding profusely, but without power to move a muscle. Poor Hamlet, deeply moved, came wriggling up and folded himself caressingly around me, stroking my brow with his tail and looking the sympathy he could not speak. That's one advantage a snake has over a woman when it comes to nursing."

"As I lay there waiting to recover my power of motion, I suddenly heard the approach of the express train. Instantly the full horror of my position flashed upon me, but no sooner than it did upon my faithful Hamlet. With an agonized look he began to uncoil his folds from about me, and for an instant I feared that he

'round the curve at a 50-mile-an-hour gait. There was a hiss of steam and a grating of brakes as the engineer halted by Hamlet's red flag, reversed the engine and threw on the air. Hamlet, overcome by the tremendous strain, collapsed and fell in a faint, with his body half across the rail as the engine came shivering up and stopped within a foot of me, but not before it had cut poor Hamlet in two!

"No, he didn't die right away; I took him home—that is the front half of him—made him comfortable and sent for Doc Coumbe, but he couldn't do anything for him. In a few days poor Hamlet starved to death; couldn't hold anything on his stomach, y'see, 'cause he didn't have any; it was in the other half."

"I am sorry I didn't have any photograph of Hamlet, but I took the hind end of him and put it in the pickle jar up there on the mantel as a memento of the best friend a man ever had. Poor Hamlet!"

And a tear rolled down the captain's cheek as he scratched a match on the pickle jar and relit his pipe.

JOHN C. WEBER'S BAND.

Conductor Who Won Instant Recognition from the American Music-lovers.

No musical organization in this country ever obtained lasting fame and recognition from the music-loving public more rapidly and spontaneously than did John C. Weber and his "Prize Band of America."

This aggregation of artistic musicians

plays with a dash, precision, smoothness and magnificence of tone that has won the heartiest approval of critics and music lovers wherever they have appeared.

They made a decided hit at the Pan-American Exposition in Buffalo in 1901 and at the St. Louis World's Fair in 1904. Weber and his band also won the first prize of \$1,000 at the Elks reunion in Bal-



HARRY L. NEWMAN.

A conspicuous figure in the music world is Harry L. Newman, chief of the music publishing firm of Harry L. Newman & Co., 59 Dearborn street, Chicago. He has written numerous good songs and his firm has produced numerous hits. Personally he is popular and has a host of friends in and out of the profession.

timore in 1904, and this year received a certificate of merit from the executive committee of the Grand Lodge of Elks in Philadelphia for having the best band at the reunion.

Weber's engagements this year at the White City and Sans Souci Park, Chicago; Luna Park, Pittsburg; Electric Park, Kansas City; Forrest Park, St. Louis; Zoological Garden, Cincinnati; Indiana State Fair; Indianapolis; and the "Trots" in Lexington, Ky., were most successful both financially and artistically, and the prospects for this wonderful organization for 1908 are most flattering and encouraging.

DRAMATIC MIRROR WRITER.

Otis Colburn, One of the Best Known Writers on Amusement Affairs.

The dramatic and amusement papers of both the East and West are capably represented in Chicago by not only versatile newspaper men but by representatives who are thoroughly awake to the amusement business of the day.

Otis Colburn, who represents the Chicago interests of the New York Dramatic Mirror, is a newspaper man of wide experience. For years he was Washington correspondent of the Chicago Daily News, and other daily and weekly papers. From Washington Mr. Colburn became a member of the Associated Press at the general office in New York city, where he remained until four years ago.

On the death of "Bif" Hall, who was then the Chicago correspondent of the Mirror, succeeding W. L. Cossar, now of THE SHOW WORLD, Mr. Colburn was called here to take the veteran newspaperman's place. At the time the present representative came to Chicago, the Mirror maintained no business office here, but since Mr. Colburn has taken charge, a western business office for the Mirror has been established.

A number of prominent vaudeville acts are credited to the pen of Mr. Colburn, together with several successful plays.

Press Agent Literature.

When Chauncey Olcott comes to town and brings his Irish play
We always look upon it as a sort of holiday.
He seems like one of our own folks just back to say hello!
To talk with us and joke with us and blarney us—but oh!
Those sweet love songs he sings to us go straightway to the heart
And touch the best within our souls and cause the tears to start.
Oh, some may long for riches and others seek renown,
But none can share the joys we feel when Chauncey comes to town.
When Chauncey Olcott comes to town it seems somehow to me
There is a whisper in the air that Ireland will be free,
For all of us with one accord assemble and rejoice
And listen to old Erin's tale, and hear that silvery voice—
The voice whose haunting melody can banish life's deep woes,
The voice that sang "Mavourneen" and "My Wild Irish Rose!"
Oh, when the heart is lonely and sorrow bears us down,
What pleasure at the theater when Chauncey comes to town.

DIXIELAND AND THE PRESS

by  Harry Earl

POSSIBLY there is no line of business that offers greater or better opportunity for studying commercial conditions than that of a circus press agent. Being thrown daily in contact with editors, reporters, business men and railroad agents, the press representative of a big circus has unlimited chance to ascertain conditions in various localities. I have made many cities, towns and hamlets since last April, and I can truthfully say that never before in all of my experience on the road have I seen such general prosperity. The South particularly is forging forward in a splendid way and is destined to become a wonderful commercial center. In the fair Southern cities I saw evidences of the forward movement, of the progressive spirit, of wealth. Many factories are going South, much Eastern capital is seeking investment in Southern territory, and on all hands progressiveness in its happiest form is to be seen. Nashville, the Queen City of the Southland, is remarkably progressive. Handsome department stores, numerous factories, tall buildings, three powerful daily newspapers are some of the features to be envied, and that are making Nashville famous.

Nashville Fine Papers.

I will dwell briefly on Nashville's newspapers and the men that do things connected with them. The Banner has long been the leading evening paper, and it bears all the earmarks of a first-class conservative news sheet. In the business office E. M. Foster will tell you of the immense circulation, and whatever he tells you can always be depended upon. Upstairs in the editorial department the busy staff grinds out the day's "dope from all parts of the world," and many a long-winded piece of copy frequently works City Editor Marshall Martin's blue pencil over time. Around the corner in a quaint but picturesque building, built long before the war but recently remodeled, is the home of the oldest morning paper in Nashville, and

the great electric sign bears the two words: The American, and its policy is thoroughly American in every particular. A mighty bright chap, W. E. Beard, occupies the city chair and the staff generally is wide awake to every bit of local and foreign news. Away up at the western end of the city is a newspaper called

R. R. one arrives at historic Chattanooga, with its famous old battlefields and Lookout Mountain. The Times is the morning paper and the News and Star cover the evening events, and all are prosperous.

In Atlanta, a new evening paper has crept in and promises to become a very

Ramen Foreman is the most versatile newspaper man in Atlanta. All departments come under his jurisdiction. He is widely known and universally liked by the showman and press agent.

The skyscraper pattern of steel buildings are also springing up in the South. In Atlanta particularly the skyscrapers are peeking through the clouds and ground is being broken for foundations for others to be erected.

Origin of Hotel Name.

Possibly one of the finest hotels in the South is in Atlanta—The Piedmont. Everywhere in the designing and decorative places in and about this palatial hostelry will be seen the Piedmont crest, the origin of which is as follows: The Piedmont region is a portion of northern Italy lying along the foot of the Alps, and is a country of great beauty. The climate and topography of the valleys of the lower Appalachian system so closely resemble this portion of Italy that it is called the Piedmont region of America. This region terminates in Georgia, and from it the Hotel Piedmont receives its name. The principality of Piedmont was included among the possessions of Amadeus V., surnamed the Great, Count of Savoy. By him it was granted to his brother, Thomas II., Count of Savoy, whose son, Thomas III., became founder of the line bearing the titles of Lords of Piedmont. Amadeus the Great, Count of Savoy, was the greatest nobleman of his line and was held in high esteem by his contemporaries, being called upon to act as arbiter in certain differences between other European powers, which office he performed with credit and distinction. Amadeus V. was an able military commander. When the Turks attempted to retake Rhodes from the Knights of St. John of Jerusalem, he led an expedition to the relief of the island and achieved a signal victory. In commemoration of this event he substituted for the eagles on his coat of arms a Maltese cross and the letters F. E. R. T. (Fortitudo ejus Rhodum tenuit)—"His bravery held Rhodes." This coat of arms is still the



THE STATUESQUE GIRLS IN THE DAIRY MAIDS.

The Tennessean, a very attractive title and a newspaper that sprang from babyhood to maturity in one gigantic plunge. It did not go through the various stages of ups and downs, but became a full-fledged, responsible, sought-after newspaper in a day. The progress of The Tennessean is simply remarkable, in fact astonishing! And the answer: Suter, Lea, Smith and Turnman—a hustling quartet of newspaper experts. And there is also special writer George M. Hodge and others who know not the word "Fail!" May the Tennessean live forever!

Further along on the N., C. & St. L.

healthy competitor of the Journal, which also continues to print evenings and Sunday morning. The newspaper is called the Georgian, and it is a credit to both state and city. Managing Editor Goodwin came down from Nashville to take the reins of this prettily named sheet and he is doing wonders with it. Dudley Glass can always be found with the assignment book before him and barricaded on all sides with stacks of proof and other copy that finds its way to the city editor's desk. Howell Clark's representative paper, The Constitution, which is known from Maine to California, continues at the old stand, and

COLE BROTHERS SHOWS

RASCHETTA TRIO

WINTER QUARTERS

DINING TENT

MARTELL FAMILY

GROUP OF LADY RIDERS

MISS SHETH

EDDIE PATCHELL

RASCHETTA TRIO

MISS BERDIE ROLLAND

MISS GOZTS

WM ROLLAND

THE PACHECOS

UNLOADING

OUTSIDE FREE EXHIBITION

AN EVERYDAY CROWD

insignia of his descendants and of the principality of Piedmont, and has been adopted as the crest of the Piedmont Hotel, where Herbert Mason welcomes all and never fails to fix a cosy corner for the circus man, whether he be general agent, press agent or "twenty-four-hour man."

Busting Georgia City.

Conditions in Augusta are also healthy and the very atmosphere is filled with push and hustle. The Herald, with our old friend Phinizy at the business desk and City Editor Chaffee always glad to see you and never forgetting to use your copy (after you are gone as well as before), makes the press agent glad he visited Augusta. The Chronicle also helps you along, and City Editor Farrell never throws your copy into the waste basket or uses the blue pencil on things you want heralded.

Macon is another Southern city where results are sure. The News and The Telegraph have it all their own way and McKinney, Simmons, Gore and Gambrell are sure-fire chaps who make you feel glad you made Macon.

At Montgomery, Ala., vast improvements are noticeable on every side. The old Exchange Hotel has been replaced with a new fourteen story steel structure, and several other buildings of similar construction have also been erected. Indications of good times are to be seen everywhere. The Advertiser is the leading paper as of yore. General Manager Hansen takes good care of you editorially and otherwise. The same splendid fellows will be found at the Times (J. B. Stern and H. C. Roger) and Journal (Frank Miller and Hervey Laird).

Pushing Ahead in Florida.

Since the great fire in Jacksonville, Fla., everything seems to have the forward movement habit, and much building is being done. The Times-Union, with J. P. Clarkson at the city desk and F. W. R. Hinman on the business end of it, continues at the same old stand. Jacksonville has a new one called The Metropolis, and it is a mighty interesting evening newspaper "from cover to cover." Managing Editor W. R. Carter is just the sort of a man to make it go, and it is going to beat the band.

Savannah, Ga., can also boast of a new skyscraper, a new theater and many other modern buildings recently constructed. This old coast city is on the boom, too. That brilliant young newspaper writer, Marion Lucas, is still with The News, and W. G. Suttive, city editor of the Press, will say something nice about you in his "Stroller" column if you are worthy of it.

Charleston, S. C., is another Southern

city where substantial advancement is much in evidence, and prosperity is there with both feet. Few changes have been made in years at the News-Courier, where G. H. Smith and J. H. Locast have things well in hand. The Post comes out daily, rain or shine. Tom Lesesne has a watchful eye on the news department while Managing Editor Waring never misses an opportunity to "scoop" 'em. There is a chap in Columbia, S. C., who occupies the position of city editor of The State, named William Banks, who is one of the best authorities on amusements and affairs generally in the South, and no visit to Columbia is complete without meeting him. The Record thrives under the control of George Koester, who is also one of the royal good fellows among Southern newspaper men.

In Roanoke, Va., many changes have taken place within the past few years. Improvements are many. The newspapers (Times-News and World) I found

However, there is one thing which grinds—and may in the future cut the South out of many really good shows. The rate law of congress is ruining the show business. The theater companies will be compelled to reduce their working force, and hereafter the South may be denied the pleasure and privilege of having first-class companies unless the railroads can give concessions, as under the present laws of congress there are no concessions, even for parties of fifty or more.

I am looking forward to another tour of Dixieland, where so many clever fellows of the press reside, for each and all of whom I wish a Merry Christmas and a Happy New Year.

THE OAKS PARK AT PORTLAND.

Pacific Coast Resort That Became Popular in One Season.

There is no park in the entire western

Chutes, a Giant Whirl, Skating Rink, 150x250 feet, Old Mill, Ingersoll's Figure 8, Carousel, Chilcoat Pass, Natatorium, Dance Pavilion and Bowling alleys.

Schilzoni's Hungarian Hussar Band of fifty pieces opened the season with a twelve week's engagement. No vaudeville is given in the park, but good open air spectacular specialties are produced, changes being made every two weeks. An interesting experiment has been tried by the owners in endeavoring to conduct the resort without the sale of liquor. The verdict of the public was one of warm approval, apparently because the attendance, was far in excess of that of last year when the park was conducted by a lessee, and the sale of liquor was literally over-done.

The park was promoted in 1905 by Fred H. Morris, of Philadelphia. It later became the property of the newly organized Portland Railway, Light and Power Company, and D. C. Freeman, formerly assistant to the president of the successful Lewis and Clark Centennial Exposition of Portland, in 1905, was made the manager.

The situation of big amusement parks in the Pacific northwest hitherto has not been altogether favorable for handling regularly big free attractions. However, within another amusement season, it seems probable that, with the construction of another amusement park in Vancouver, B. C., one at Victoria, B. C., the rehabilitation of the Natatorium Park in Spokane, Wash., together with the new Luna Park in Seattle, which was opened last summer, and also the new Scenic Park, near Seattle, just opened, it is likely that a circuit of Northwestern parks may be formulated, to enable them to give satisfactory engagements to a higher class of attractions.

A Press Agent's Dream.

A press agent has been dreaming what other playwrights might have named Charles Klein's comedy The Lion and the Mouse had they written it. This is the result:

She Told the Truth—But Why?—George Bernard Shaw.
The Capitalist and the Darling—Harry B. Smith.
Facing His Millions—Theodore Kremer.
The Girl of the Moment—George Broadhurst.
Graft—David Belasco.
The Persistency of Shirley—Clyde Fitch.
New York—Augustus Thomas.
Shirley the Pretty Stenographer—Owen Davis.
Capital Conquered—Upton Sinclair.
The Disturbers—Henry Arthur Jones.
A Regular Girl—George M. Cohan.



THE OAKS AMUSEMENT PARK AT PORTLAND, ORE.

had erected new buildings and installed up-to-date presses, photo engraving plants, etc. Few changes have been made, however, in the editorial departments. City Editor Sherman of the World is just as congenial as ever, and Louis Pepper, the clever amusement writer of both the Times and the News, remains the staunch friend of the showman. Space will not admit of further mention of cities and newspaper men I visited during my recent extended Southern tour. The business we enjoyed was simply unprecedented through the South, and all were surprised at the progress and prosperity everywhere.

country that exceeds The Oaks, Portland, Ore., in natural scenic beauties, and advantages of water and landscapes. Portland was the first of Pacific coast cities to promote a summer amusement enterprise on a magnificent scale. The park is widely known by reason of the high character of its musical attractions, and other features. It has an area of about twelve acres of heavily-shaded lawns set off by gigantic trees. The park lies on the banks of the Willamette river, four miles south of the city, and is served by a double track, electric train service, also by a line of launches on the river. Among the leading features are a big



LULU B. PARR,
BRONCHO BUSTER.



MAJOR GORDON W. LILLIE
"PAWNEE BILL"



MAY LILLIE



COWBOY SPORTS.

ZAH TENDRICK



THE PET OF THE
PAWNEE
BILL SHOW





FINALE OF THE "GREAT TRAIN ROBBERY"

FEATURES OF PAWNEE BILL'S GREAT WILD WEST SHOW.

PITTSBURG CRITICS DISCUSS ART

THE leading dramatic critics of the Pittsburgh press have contributed interesting articles for this issue of THE SHOW WORLD and all are marked by deep thought and sound practical knowledge of the subjects treated. The articles follow:

THE ONE-ACT PLAY.

By Jackson D. Haag,

In the field of literary endeavor there is one product that does not receive its



JACKSON D. HAAG.

Dramatic Editor Pittsburgh Post and Sun.

full meed of serious consideration, and it is the short play, which in most instances is dismissed under the general term "sketch." We do not appear to care about the author and sometimes have but a passing interest in the players. A little thought will convince one that such disregard is unmerited, for the playlet is a factor to be reckoned with.

In the history of dramatic literature the one-act play has always occupied a place of prominence, and has had a great and lasting influence on players if not on plays.

For some reason unaccountable to many, the twenty-minute or half-hour plays have seldom been successes when a company or star used them for an entire evening. Like the short story, the short play has been more successful when standing alone, for narratives when combined in book form have almost invariably proven to be financial failures.



ELMER K. RUPP.

Dramatic Editor Pittsburgh Press.

Only Balzac, Coupee, De Maupassant, Poe and a few others stand out in contradiction of the statement. The actors able to confine their efforts to the short play have been few, and only one shining example of success in doing so comes to mind and she was that always charming, always artistic, Rosina Vokes.

Modern vaudeville has provided a field for the writer of short plays, and if the next ten years show advancement in this field of dramatic effort proportionate to the past decade, the playlet will certainly have succeeded in coming into its own.

Mission of the One Act Play—Effect of Vaudeville Upon the Drama—Is Dramatic Criticism Worth While?

No vaudeville bill is complete without its play-in-little, which by a gradual advancement has been developed into the perfect, though condensed, farce comedy, drama or tragedy.

Thirty or more years ago three plays constituted an evening's entertainment in what was then variety and is now vaudeville. There was the uproarious farce, the two-act drama and the tragedy. Then variety patrons demanded the rough comedy of the noisome burlesque type, and the old Italian method of improvising came in vogue. Changes followed gradually until today we find among the short plays those of every kind, class and character—some good, some bad, and some indifferent, but all built according to the most approved plan of dramatic architecture.

Proper construction of the short play requires the exercise of all a writer's ability and the application of every hard and fast dictum covered by that broad term, "the technique of the drama." The short play must not, according to present day mandates, occupy more than twenty-five, or less than fifteen minutes in the enacting. It must tell a complete story that contains the elements that shock, fascinate or appeal to our varied emotions, and there should be the saving grace of humor, regardless of the motive. The play should not have more than four characters, two are preferable; there must be no change of scene, no interruption of the flow of the story. The incident, no matter what it be, must begin in such a way as to at once grasp the interest and attention of the spectator and the unfolding of the story be accomplished in such a way as to prolong unflinchingly this excitement until the curtain drops. The story must



JAMES EDWARD LESLIE.

Dramatic Editor Dispatch, Pittsburgh, Pa.

be complete, and the ending should be happy or at least logical and satisfactory.

A few years ago managers thought no short play, or sketch rather, for that is what it then was, could possibly interest an audience unless there was the rough, boisterous horse play, the slap sticks, the double entendre and the farcical work of comedians whose comedy was boldly offensive in its risqueness. Now such offerings have been relegated to the dead past, and the clean and wholesome, if not scholarly, plays presented by people of culture, ability and refinement, are offered and receive the most intelligent attention, for vaudeville audiences of today are in no wise those of a dozen years ago. At present they are composed of the same people whose patronage maintains the high-priced theaters. The most exacting rules govern in all matters pertaining to the stage and offensive matter is religiously excluded by house managers. These very rules have in themselves raised the standard of the performers.

Now our little plays are enacted by well known, legitimate actors, who have won their reputations in houses where an evening's entertainment is not made up of diversified acts.

The truth is that the average three-act play is nothing but a playlet, ironed out. If it be a three-act play, the story is told in the second act; if it be a four-act play, then the whole tale is spun in the third act.

DOES A WAR BETWEEN MANAGERS BENEFIT THE PUBLIC IN THE END?

By Elmer K. Rupp,

It is a matter of doubt if every war between managers is not planned with

its strategic base fixed on the public paying the bill whether it be small or large. While the battle rages, the public may benefit and may continue to benefit for some time after the carnage is over, but in the end, when all the losses of "blood and treasure" are counted up, it looks to a "man up a tree" just another case of the public "holding the bag," as surely as if it were a case of Wall street squeezing the water from wet stocks.

VAUDEVILLE'S EFFECT ON THE DRAMA.

By C. M. Bregg,

Friends of the theater who hold to the old fashioned belief that the institution represents a permanent and important art can hardly view the development of the vaudeville idea without some serious misgivings. Vaudeville's place in the modern amusement scheme is a valuable one, and it serves a purpose that cannot be met in any other form of stage entertainment, but the attempt to foster its growth at the expense of the more permanent forms of theatrical art will prove disastrous in the end. With all its recent growth, and despite its increased refinement and intelligence, vaudeville can never be more than a by-product of the theater. When kept clean it will promote taste for theatrical entertainment that will lead to an increased attendance upon more serious and coherent forms of stage performance. Just so much vaudeville, and that always of a clean, select brand, will remain a permanent and healthy factor of stage amusement. Beyond that, and under the



JOHN K. EMGE.

Dramatic Editor Pittsburgh Leader.

direction of irresponsible and inexperienced producers, there is hardly any other threat of danger so great to the American theater as that which, under a thousand aliases, parades as vaudeville.

IS DRAMATIC CRITICISM WORTH WHILE?

By James Edward Leslie,

Either before or after one reads a book, especially a modern novel, he specially enjoys a criticism of that book, probably more to see how it strikes some one else than for any other reason. The same is true when one sees a great painting, or views natural wonders, like the Yellowstone. When one witnesses a dramatic production he knows just how it strikes him, but is willing to either talk about it or read about it, lest he has missed something. The fact that newspapers maintain such a department is sufficient answer to the question, for newspapers nowadays strive to give the public what it wants.

EFFECT OF MUSICAL COMEDY ON MODERN PLAYWRITING.

By John K. Emge.

While not wishing to be classed among those who view with dismal pessimism the present and future of American dramatic art, I am, nevertheless, convinced that the "madness of much musical comedy" has had an unfavorable influence on playwriting. A stringing together of impossible situations, without regard for unity, with an occasionally catchy air standing out above a mass of mediocre music, is not calculated to train the public to appreciation of higher and better things, and the financial success

of many of these productions does not inspire the man who can write good plays to make the effort. The optimistic view of the situation is that you can't fool all of the people all of the time.

"IS THE THEATER-GOING PUBLIC LOSING INTEREST IN SHAKESPEARE?"

By C. L. Lancaster.

In reply to the question: "Is Shakespeare losing his hold on the theater-going public?" my answer is: "Yes, for the time being." The Shakespearean cult seems to run in waves. The revivals of recent years apparently have satisfied



C. M. BREGG.

Dramatic Editor Pittsburgh Gazette Times.

in great measure the demand for the bard's plays, and theater-goers are not craving for productions of his works so much as they were a decade ago.

Doubtless the receding wave will return with renewed strength before long. Shakespeare always will be a factor on the American stage, but is not to be expected that his plays will hold unbroken sway.

A BUSY MANAGER.

Melville Stoltz, of the Duquesne Theater, Popular in Pittsburgh.

Mr. Melville Stoltz, the always-busy manager of the Duquesne theater at Pittsburgh, is one of the most widely known men in theatrical affairs in this country. He has brought so many new ideas and so many stars to the front, and has made so many houses successful, that to merely enumerate them would necessitate an extra page for THE



C. L. LANCASTER.

Dramatic Editor Pittsburgh Chronicle Telegraph.

SHOW WORLD. Mr. Stoltz inaugurated Advanced Vaudeville in Pittsburgh, but the withdrawal of this form of amusement was in no way attributed to Mr. Stoltz, or his uniformly excellent management. He carried on the vaudeville war in a most aggressive way with the material furnished him from headquarters. He is now running high class attractions for popular prices.

Welch and Earl are appearing in vaudeville in a comedy sketch.

BEECHER WAS FRIEND OF THE STAGE

THE Church," said Henry Ward Beecher, "has been so careful of amusements that the devil has had a monopoly of them. What is the use of clergymen ignoring the theater? I believe that goodness and righteousness must take possession of every factor of human life. Now, the theater is a big part of our social economy. There is nothing that so covers the nerves, sad or mirthful; nothing that so tempers passion and anger; nothing, that is such a natural cure for discontent; nothing that brings men (I include both sexes in the word) to such a level and creates such fellowship as the divine



E. AXELSON.
The correspondent for THE SHOW WORLD at Spokane, Wash., is E. Axelson. He is popular in and out of the profession in the city he so capably represents.

spirit of mirth. It frees the heart from wrinkles.
"We have too little of relaxation. Gayety of every degree, aside from puerile levity and coarse facetiousness, is wholesome to the body, to the mind and to the morals—even a burlesque word may prove a mighty sermon. People are more apt to be drawn into vice and dissipation by dull and stupid sobriety than by innocent gayety. Nature is a vast repository of worldly enjoyment. Understand me, no wise clergyman will do anything that will lessen his influence for good.
Prejudice the Reason of Fools.
"True, he must take some account of the foolish prejudices, as he may deem them, of the community in which he lives, though knowing that prejudice is often the reason of fools.
"The Apostle Paul clearly laid down this doctrine when drawing the line between things lawful and things expedient.



MELVILLE STOLTZ.
As manager of the Duquesne theater, Pittsburgh, Melville Stoltz stands high in the theatrical profession. He has marked executive ability and is popular with the profession.

He was willing, for example, not to eat meat or drink wine as long as the world stood if 'thereby he made his brother to offend.' But, Miss Morris, there ought to be a limit to the weak brother's rights. The weak brother, so-called, is often the most unreasonable brother in the household of faith. Oh, I hear so many complaints and see so much of the pettiness of human nature. In my experi-

Noted Divine Regarded It As a Big Part of Our Social Economy—Interview With an Actress.

BY CLARA MORRIS.

ence as a clergyman I have noticed this —If you want a person not to do a thing, let him know he may do it. It is after forbidden things that we hanker; distance lends enchantment to the view; difficulty enhances the ardor of pursuit."
Such was the burden of his talk to me that there had been waiting in the ante-room of Plymouth Church, where he had invited me to help at a church function for the removal of the debt off the Mission House. I wrote it out fair on returning home, and I pinned it to this note of invitation, now before me:
"My Dear Clara Morris—Kindly come over and help us out of our difficulty. May I announce you? H. W. B."
How Major Pond—who managed his lecture tours—used to revel in the following incident, which took place at Butte City, Mont.:
As Told by Major Pond.
"We had made a long jump by rail and Mr. Beecher, very tired, had asked to be allowed to nap, and not to be called until late in the afternoon. I was telling this to the hotel clerk when he informed me that there has been waiting in the reception room a long time a lady with a baby to see Mr. Beecher. I went to dismiss her, when she informed me that she and her husband were both from Brooklyn, and that their old people attended Plymouth Church, and she so desired that Mr. Beecher should baptize her baby. I knew that in such a case, particularly if there was a baby, Mr. Beecher would excuse me for disturbing



MR. AND MRS. W. H. DILGER, AVIATORS.
Associated for a considerable period with Santos-Dumont, W. H. Dilger is an expert aviator and a recognized authority on subjects pertaining to flying machines and balloons. His wife, Beatrice Dilger, is the only woman aviator in the world and she is as daring as she is expert in her aerial exhibitions. Their services are in constant demand during the summer park and fair seasons.

him—and sure enough, without hesitating, he was soon up and down in the reception room. Shaking hands with the mother, patting the cheek of the baby, he asked: 'What are you people doing away out here?'
"My husband is working here in the mines."
"How long have you been here?"
"Only about two months."
"Where is your husband now?"
"He hasn't any fit coat, and he's ashamed to come."
"Mr. Beecher turned to me and said: 'Pond, bring that man up here.'
Miner Meets Beecher.
"I found the hardy young miner and brought him up. He was in his shirt sleeves. He took Mr. Beecher's proffered hand and said: 'You hardly know me, sir, I guess, but my dear mother, Widow S—, went always to hear you preach when she could get away from her work. I was kinder wild myself then, but this little woman has taught me better, and though we've had to struggle, still things are coming right, and you'll make her so happy if you'll christen her baby.'
"I saw Mr. Beecher was deeply affected, by the tone in which he asked me to fetch a bowl and some water. While ordering it at the desk I met an editor of one of the papers who wanted to interview Mr. Beecher, and on condition that he would stand God-father to the boy baby, I admitted him to the ceremony. Oh, it was one of the most affecting ceremonies I ever witnessed—I know we all cried.
Buys Clothes for Whole Family.
"The man had to get back to his work,

and Mr. Beecher asked the woman to accompany him across the way to a clothing store, where he purchased an entire suit of clothes for her husband—to be sent home at once. 'For you see,' he said to the wife, 'I want him and you to attend my lecture this evening, and the Major, here, will see you have good seats—won't you, Major?'
"Oh, thank you so much for my husband, but I'll have to stay home with baby."
"Nonsense! bring the baby along; and his bottle, and if there's no else to take care of him, I will—or if I'm talking, Pond will tend to him."
"After her departure we went to a dry goods store, where the mother and child were also bought a new outfit—'right through,' was his expression, and I have the vouchers for eighty-three dollars that will prove it, that I wouldn't part with for money."
And to our inquiry: "How did the baby behave?" he said: "Fine; never made a break in the talk. For I remember at the end, Mr. B. made a break through the crowd to congratulate the mother on the good behavior of her baby—sure!"
"Oh, that blessed soul," I exclaimed, for never, to my way of thinking, did a minister breathe more freely on earth the atmosphere of Heaven, than did Henry Ward Beecher.—Chicago Examiner.

Long With George Cohan.
James H. Manning, who is familiar to



NOTED PITTSBURG MANAGER.
James E. Orr, of the Gayety Theater, a Man of Achievement.
James E. Orr, the eminently successful manager of the Gayety theater at Pittsburgh, Pa., has the distinction of having grown up in the theatrical business. In 1875 he began his "show career" as program boy at the Oil City, Pa., opera house, and afterwards was associated with Sheridan & Mack in the famous coal and oil circuit. Mr. Orr was for fourteen years at the Harry Williams Academy of Music, Pittsburgh, winning the confidence of the late Harry Williams to the extent of becoming his partner in a burlesque company, "The Meteors."
After the death of Mr. Williams and the dissolution of the firm of Williams & Orr, Mr. Orr became manager of the first stock company organized here by Harry Davis at the Avenue theater, now

burned. Mr. Orr introduced vaudeville between the acts and productions of the stock company and in that way was the pioneer vaudeville manager of Pittsburgh. For four years Mr. Orr was manager of the Duquesne theater, then leased by John Hopkins, and for nine years was associated with circuses and bands, leaving the show business to join the personal force of Henry Phipps, one of Pittsburgh's millionaires, for three years.
Mr. Phipps had a large piece of property in Sixth street, and another large tract in the rear that seemed to be of little value. Mr. Orr conceived the idea of erecting a theater on the rear property and leasing an entrance through the gigantic office building to be erected in sixth street. Mr. Orr brought Mr. Phipps

and the Hyde-Belman people together with the result that the Gayety theater was erected on the Phipps land, and Mr. Orr has ever since been the resident manager of the house. The Gayety started with high class combinations at popular prices, but the burlesque war resulted in the Gayety being turned into a burlesque house and Mr. Orr, who first educated the Pittsburgh feminine public to like vaudeville, is now trying to teach the same clientele that burlesque, with objectionable features eliminated, is a clever and worthy form of entertainment. He is succeeding magnificently, as the nightly assemblage of women testify.



JAMES E. ORR.
A well known theatrical manager is James E. Orr, manager of the Gayety theater, Pittsburgh.

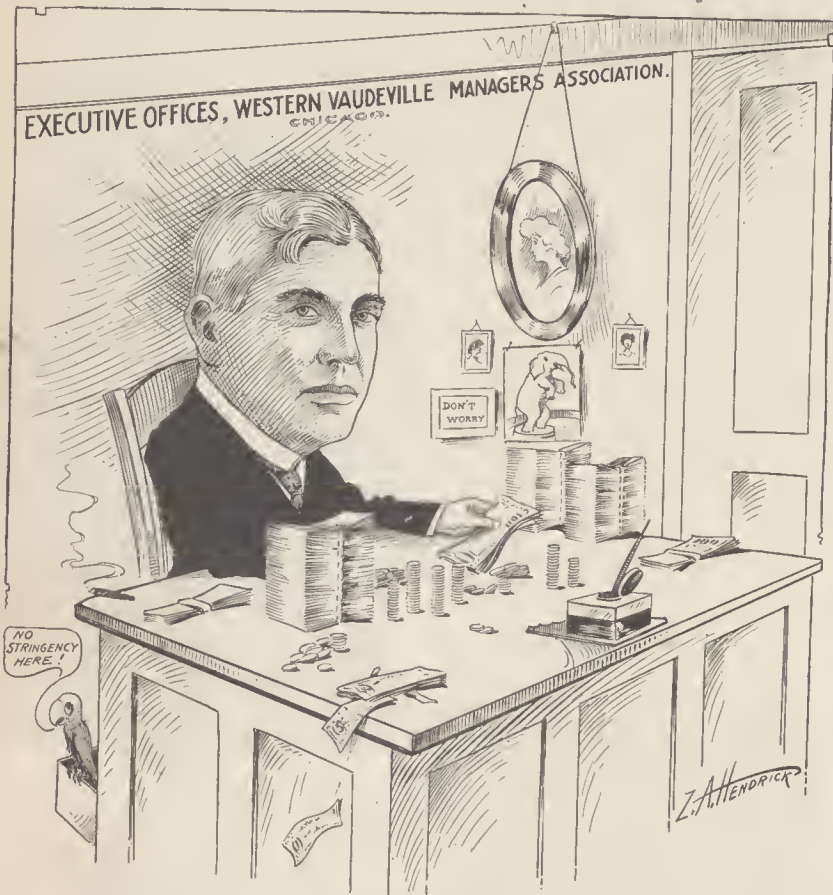
The Howard Brothers, whose flying



HARRY HAYWARD.
The popular manager of the Auditorium theater, Spokane, Wash., is Harry Hayward. He is well known to professionals on the Pacific Coast.

banjo act is one of the novelties of Vaudeville, are meeting with fine success. The selection played at the close of the act entitled "Selections from Grand Opera," is meeting with especial favor.
The Four Arconis, foreign acrobats, are booked solid for the season. The quartette have an act which excites admiration and laughter without half trying.

FOUR OFFICIALS WHO ARE A POWER IN THE VAUDEVILLE WORLD



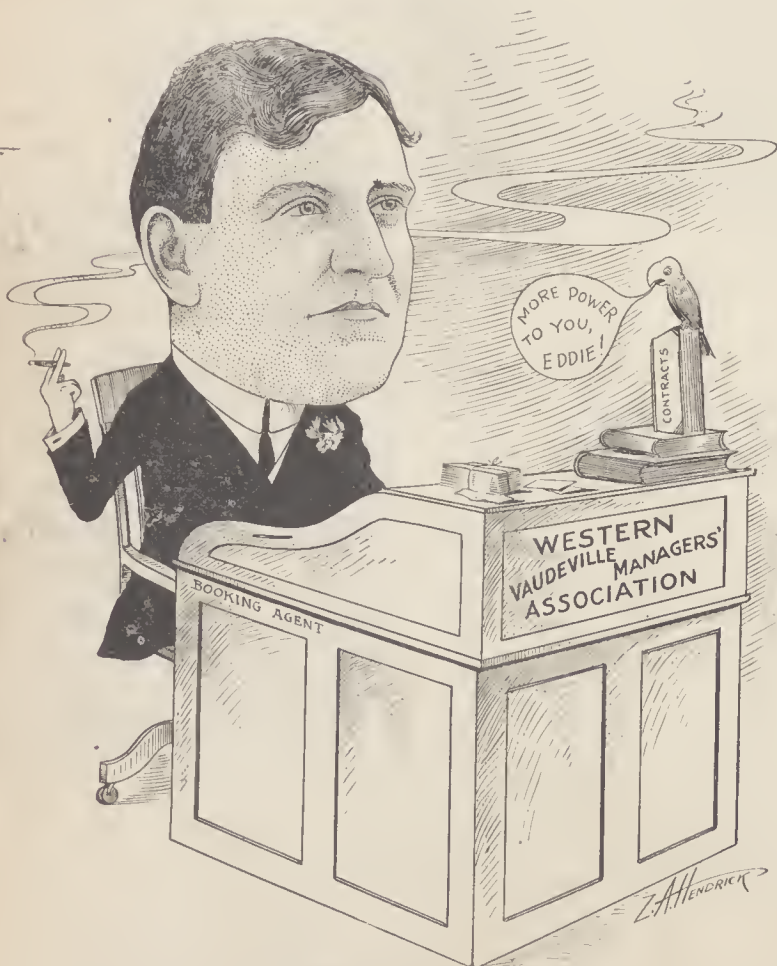
KERRY MEAGHER.

Few men are better known in the vaudeville world than Kerry Meagher, special representative of the Western Vaudeville Managers' Association, Chicago. Mr. Meagher has been in the show business for twenty years and has a wide circle of acquaintances with whom he is highly popular.



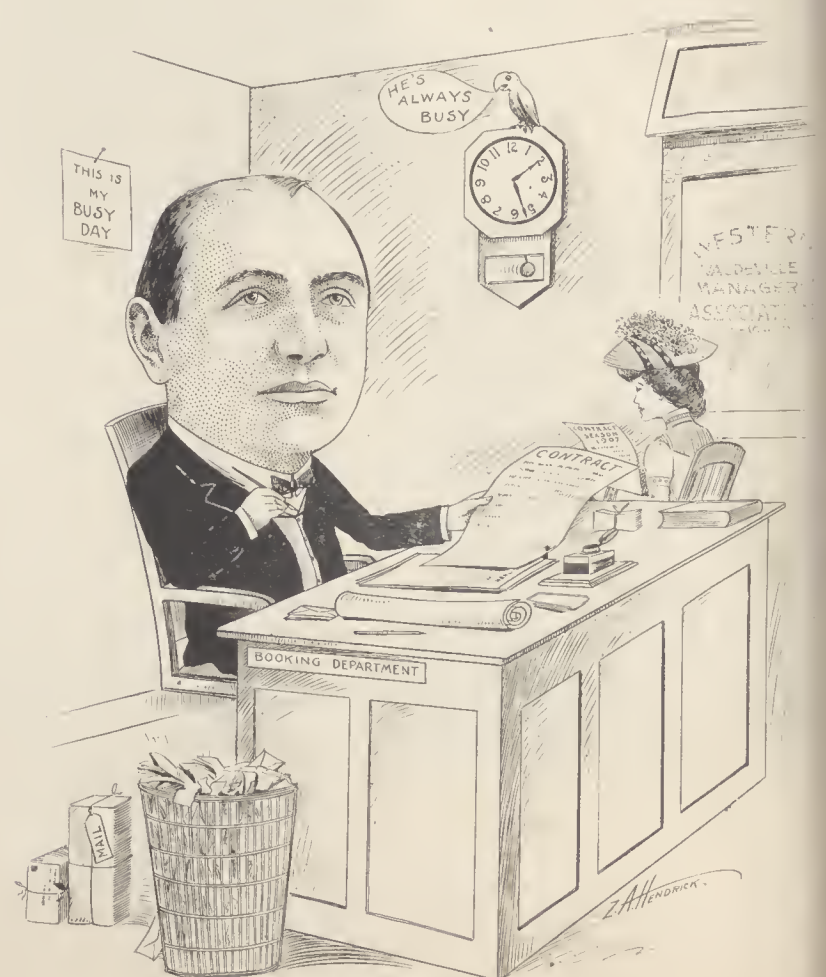
EDWARD F. CARRUTHERS.

Among vaudevillians in Chicago few booking officials are better or more favorably known than is Edward F. Carruthers, representative of the Interstate Amusement Company, with headquarters at the offices of the Western Vaudeville Managers' Association. Ed is a good judge of acts and his popularity is unbounded.



EDWARD HAYMAN.

One of the best known booking agents connected with the Western Vaudeville Managers' Association is Edward Hayman. He is popular with the profession and has held his present position for several years to the satisfaction of performers, theater managers and the Association.



JAKE STERNAD.

Few men in the vaudeville profession are more popular than Jake Sternad, the genial booking agent with the Western Vaudeville Managers' Association. Jake books big acts and what he does not know about the game is scarcely worth inquiring about. Jake is the first subscriber to THE SHOW WORLD.



NELLIE REVELL'S TRIBUTE TO HER FRIENDS. *A Christmas Greeting.*



EMILY LYTTON



WALTER K. HILL



LOUIE DACRE



GRACE WILSON



GRACE TYSON



WELLS BROTHERS



A MONOLOGUE woman sat in her room, a thousand miles away
From her home, her husband, and babies too, and it was Christmas Day.
She was too tired to go out to dine, or even make a call;
She ordered lunch in her room and a bottle of wine, and toasted her
friends on the wall.

There's charming Emily Lytton,—you remember her, I know,
The stunning brunette who plays Mrs. Dan in Brewster's Millions show.
And Louie Dacre, happy girl, and rightly named at that;
And Carrie Scott as a Bowery Girl—where did you get that hat?

And when the Wells Brothers play those root-a-toots I can't keep my feet
still.

Make a cartoon for me, Dolly Wells; hello, Walter Hill!
In a frame of gold to match her hair Amelia Summerville is a queen;
I was in your home last Christmas, dear—no nicer I've ever seen.

Max Jacobs framed with my sister, dear, because they loved each other.

George Stevenson, loyal friend of mine. Abe Jacobs is my brother.

Fred Wilson, whose pen name is "Ike Swift," you showed your colors blue;

And there's our own dear Mary Ryan—you remember me, don't you?

Jules Levy's family played a tune on their cornets, Solo B,

And Charley Hudson's orchestra filled my room with melody.

And there's my Luna Beeson—land sakes, how she can dance!

Merry Christmas, Gracie Wilson. Wish I could hear Clarice Vance.

And Lewellyn Reber, you're her, too, but why I dare not say—

You liked my poem, "Making Good," and sent me a bouquet.

Tom Morrissey and Annie Rich, my friends since '92,

You remember we put on Mikado, and Tom played Nanky-Poo.

Ethel Robinson, bless her heart, she can always have a place

In my heart, and home if I've got one. Here's looking at you, Grace!

I mean my chum, Grace Tyson; McWatters, he's here, too.

That's Arthur Fabish in that oak frame, likewise Al Ballou.

In that little frame on the corner of the desk, right near the door,

Is Kid Burns, the Talk of New York; at home he's Victor Moore.

"Honeyboy" Evans, the Streeter lad, may you have all the fame you seek.

Eddie Hayman I'll keep close at hand in case I need next week.

Ed Brannan contracts railroads, knows the tricks both old and new.

But I could mention a few contracts made by him which have fallen through.

I have a great big picture of the Old Ten Big; when I look at it I feel blue.

Gee whiz! that was a bully bunch, that's where I wrote "The Last Ballyhoo."

As a blue-eyed baby taken in kilts, Herbert Van Avery sits on the shelf;

I wish I could see your mother today, as well as your own dear self.

Marie Rolfson, the human magnet, last year you made me glad.

Della Watson, oh! such a musician, many a good laugh we've had.

George Hines when mending for our troupe was the boy who took the cake;

George, do you remember the town marshal who said, "By Gum, no fake!"

P. T. Barnum made his last long haul to the lot where good showmen go;

He told me once I belonged to him because I was born with his show.

But when Tony Pastor goes away—let's hope 'twon't be for years—

There'll be no vaudeville that day—the actors will be in tears.

And last, but not least by any means, is my good old pal, John L.;

And the face so good, with the hair combed back, belongs to "My Standby,

Nell."

Those two little girls are my daughters, and I'm a mother through and
through.

And Tom and Pink, I shudder to think how I'd managed without you.

There are debts, you know, which gold can't pay, and some of those kind

I owe.

I wish I were with you all today, or at home with Nell and Joe.

Merry Christmas to all the T. M. A.'s—New York Number One is mine.

Wasn't that a bully benefit we pulled off? We're just climbing up the line.

To the staff of THE SHOW WORLD here's my hand—my heart's not far
away.

You told me you were proud of me—I could have hugged you all that day.

Yes, and I'm proud of all of you, and without you I'll fall flat;

I'm proud to be on THE SHOW WORLD staff; I'm proud of our Pat Chat.

And to every one who reads this, even though your name does not appear,

I wish you a Merry Christmas and a prosperous New Year.

I wish you all your heart's desires, good friends and loads of wealth;

All of your ambitions realized; best of all, I wish you Health.

For every one's a pal of mine, a friend that's tried and true.

And I'm ashamed of myself for feeling sad when I have such friends as you.

But I wish some of the bunch would drop in today to hear a good story;

I'm sighing—

Say, it's tough to be alone on Christmas. Dog-gone it, now I'm crying!



ANNA RICH



GEO. U. STEVENSON



CLARICE VANCE



AMELIA SUMMERVILLE



ETHEL ROBINSON



DOLLY WELLS



JOHN L. SULLIVAN



MARY RYAN



CARRIE SCOTT

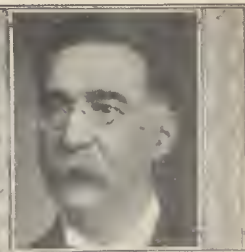


DELLA WATSON

An Unerring Witness.

How Guilty Man was found and the Innocent acquitted by a Moving Picture.

By Walter L. Cossar.



WHEN the coroner's jury held John Crawford for trial on the charge of wilful murder, everyone in the room glanced askance at his neighbor and whispered "I told you so."

Even the accused evinced no surprise, but gently nodded his head, as though to corroborate an opinion already formed in affirmation of the expected result.

Three witnesses only had been called by the prosecuting lawyer. Their testimony was purely circumstantial. Not one of the three had witnessed the crime. The police had been totally unable to present anyone who had seen the actual killing of old Daniel Lambson, uncle of the prisoner. Although the crime had taken place in broad daylight in a garden open to the roadway, and three persons saw John Crawford about the premises immediately before the commission of the crime, and directly afterwards, yet so far as known, no one had heard any cry or witnessed any struggle, or even any dispute or high words between the accused and his alleged victim.

Still, the jury and every one who heard the testimony felt assured that John Crawford had murdered his uncle. As the prosecuting attorney said: "All that the coroner and the jurors had to consider, was whether there was reasonable ground for suspecting the accused, and if so, then to hold him for trial. In the regular constituted court a jury of his peers could decide on his guilt or innocence. In view of the seriousness of the charge he would ask that bail be refused and the prisoner be committed to stand trial at the coming session of the criminal court."

The coroner and the jury acquiesced in this request. The rotund and jovial-faced coroner, who had known John Crawford since his birth, looked grave and put a solemn note into his voice as he announced the verdict: "Held for trial without bail."

Sweetheart Has Faith in John.

There was one person in the throng that had packed itself into the stuffy little room to hear the case, who did not evince the same decided opinion of guilt as the others. Annie Ellsworth did not believe John Crawford committed the crime. She sat throughout the preliminary hearing in a quiet corner where she could see the prisoner, and had not taken her eyes from his face during the entire proceedings. She seemed to be searching for the truth in his countenance, and the search had apparently satisfied her. No sign of guilt had she found in the clear straightforward look of his eyes; she saw no twitching of the muscles of the mouth, no quiver of the eyelids as the testimony against him was given. She saw a faint smile of deprecation flit across his face when an attempt was made to show a motive; that he, John Crawford, would be glad to have old Dan Lambson dead, that he might be benefited thereby. No evidence of this was brought out, but Annie noted the little smile that played about John's mouth and she wondered what were the thoughts that had made him so disdainful.

Yes, she was quite sure that John was innocent. She determined to work for his acquittal with all her heart and soul. Just what to do, and how to do it had not suggested themselves to her yet, but that there was a way and she would find it, was as certain in her mind as anything that ever had found lodgement there.

John Crawford stood up as Annie came towards him, and as he clasped her slender hand and smiled, he said:

"Don't worry about this, Annie. I am sure to be cleared of this horrible charge. You know I could not do such a thing. Tell Bob to come and see me at the jail as soon as he gets back. He's the only counsel I need in this affair, and as good a lawyer as anybody could ask."

Stranger Volunteers as Witness.

As the prosecuting lawyer gathered up his papers and bade with the coroner, his attention was called by a touch on his arm. He turned to face a tall, dark, bold-faced man, whose sinister expression gave a feeling of undefined fear, yet had nothing tangible to base itself upon. "Will the trial take place soon?" he asked.

"In three or four months; along about Christmas, I guess."

"Thanks. I will be present when John Crawford is tried for this crime," replied the stranger, "and I may be a witness for the prosecution. Good-day," and the man disappeared before the prosecutor could answer or inquire the name of his questioner.

"Do you know him?" he asked the coroner.

"No, I never saw him before to my knowledge," replied that functionary.

"Well, he's not the only mystery in this case. If he appears at the trial we shall learn more about him. I feel sorry for young Crawford. There seems no doubt about his guilt, but the testimony is all

circumstantial, and most juries fight shy of that kind of evidence. I must say he did not show any alarm during the hearing. He has nerve at any rate, and lots of it."

With this the lawyer departed to confer with the police on the case, and arrange for the working up of further evidence.

The next day, Robert Ellsworth, the "Bob" of Crawford's conversation with Annie, arrived, and wasted no time in calling upon John. He was the youngest and smartest lawyer in Oakdale. He and John had gone through college together as chums. They had remained chums afterwards, which does not always happen, and Bob's sister Annie was engaged to Crawford, so that the friend-

a thousand times before, and not finding his uncle, had waited some time in the sitting room, busying himself with a book. Finally he had gone out to the back of the house and looked about in the stables and in the pasture, wandering down as far as the copse at the lower end of the grounds in search of his relative. Then he returned to the house and passing through it, had found his uncle lying in a flower bed unconscious. He was bleeding from a deep wound in his head. He died in a few minutes without regaining consciousness.

"I tried to rouse him, and get him to speak, but it was impossible," said John. "Then I was arrested, and—"

"Yes, never mind the rest," said Bob, "Annie told me about the inquest and the

"This makes it bad," said Bob, "and besides the will is gone. It has disappeared. That only makes it worse. I don't care a snap for the testimony of the three men who saw you about the house, but the motive—the motive; that will weigh with the jury if it is brought out. I must go to work on this. Annie and I will find a way to clear up this mystery, never fear!"—and Bob dashed out of the little consultation room of the jail in such haste as almost to knock over Jailer Seesley, the greatest gossip in town, who was hovering near the door to catch such portions of the conversation as might reach his ears, and which he could retail with the proper embellishments to the wise men of the town at the nightly gathering in Sol Tophams' saloon.

Bob Ellsworth on the Scent.

Events now began to follow one another so rapidly that little else was spoken of in the town but the Lambson murder, and the possibilities of the case as the fresh developments became known. John Crawford solaced himself in the jail with reflections upon the many expressions of friendship and belief in his innocence that came to him through Annie, who made a daily visit to her betrothed, and told him of the progress being made. Bob had gone to New York to make some inquiries about a man he had seen on the station platform the day he had arrived in town to take charge of the case, and to try and get possession of a box that had been shipped away the day of the murder by a stranger who had given the name of Brown.

One day early in December Annie came to tell John that she had been called to join Bob in New York; that she was sure it meant good news, and that he should not worry now that he would have no one to visit and gossip with him.

"The only worry that I have dear," said John, "is that you will work yourself into an illness over this thing."

"I won't break down," Annie answered, as she gently released herself from the parting embrace, "at least, not until we have set you free."

The day of the trial—it was the day before Christmas, and the last case of that term—the courtroom was packed to its utmost capacity when Judge Vandenburg took his seat and the sheriff rapped for order. John sat beside his friend and lawyer with an officer close behind. At the other end of the long table was the prosecuting attorney, Mr. Winston, with his official stenographer. Mr. Winston wore a confident look and wasted little time in the examination of the veniremen.

The Mysterious Witness Arrives.

A jury was soon selected. In a brief speech Mr. Winston outlined the case and what he expected to prove. Ellsworth waived his opening and the first witness for the prosecution was called.

Three witnesses, Abe Wilkins, Joe Brennan and Mr. Darlow, had nothing new to relate in addition to what they had testified to at the coroner's inquest, but in deference to the more important position in which they found themselves, they elaborated their stories.

On the cross examination by Ellsworth each one was positive that it was John Crawford whom they saw about the house and not one of them had noticed any strange man on or near the premises.

"Call Richard J. Lambson," said Mr. Winston to the bailiff, casting a look of triumph at Bob Ellsworth as he pronounced the name.

"Oh, so he's here, is he?" said Bob, in answer to the look. "Well, we'll pay some attention to Mr. Richard J. Lambson, alias Brown, alias Jarvis, and several other cognomens."

"Dick" Lambson, the black sheep in the family, was relied upon by the prosecution to prove the guilt of John Crawford, and when he had concluded his direct testimony it seemed as if that reliance was well founded.

The man swore he had witnessed, from his place of concealment behind some shrubbery, a quarrel between John Crawford and his uncle. He had not heard the words spoken with sufficient clearness to repeat them, but at the end, so he asserted, he had seen Crawford strike the old man with a stick, and after the victim of the assault had fallen, saw the said Crawford abstract a paper from the pocket of the injured and unconscious man.

Crawford could hardly control himself during this recital, and once or twice half rose from his seat as though to protest, or to attack the witness, but at each demonstration he had been calmed by Ellsworth. The excitement in the little court room was intense. The one needed witness was found. From circumstantial evidence, the testimony had become direct and positive. Could the witness be successfully contradicted?

Exposes a Vicious Career.

Robert Ellsworth was the most composed and confident of the entire assembly when he began his cross-examination at the opening of the afternoon session.



JEANE LE PELLETIER.

Now playing in a pantomime sketch, Mlle. Jeane Le Pelletier, a young Detroit actress, is scoring a hit in vaudeville. She formerly played leads in Bar Harbor and musical comedies and later appeared in a western playlet, On the Cheyenne Trail, with her brother Eugene Le Pelletier. They are now playing in the East on United Booking Office's time.

ship of college life would be cemented into a brotherhood in the natural course of events.

Lawyer is of Optimistic Mind.

Robert Ellsworth had the open, cheery disposition of a man who knows his own powers and fears no one. His keen blue eyes, with their look of independence, were offset by a smile that lit up his whole countenance and made it difficult to resist complete confidence in his promises and actions.

Everybody in the town called him Bob, and he knew the familiar cognomen of every inhabitant. His success as a lawyer from the start had been sufficient to make him greatly sought. No one denied the oft-repeated assertion that Bob Ellsworth was "a hard one to beat."

"Hello, John," was his greeting to his friend; "this is a nice business. What sort of a job have they been putting up on you? Let's hear the whole story."

"Bob, of course I need not tell you that there isn't a word of—"

"Oh, stop that. I'm sure there's been a big mistake made. Never fear, we'll beat 'em. Now tell me the whole thing."

As briefly as could be put into words, John told how he had gone to his uncle's house that day when Mr. Lambson had been found dead in his front garden; how he had seen no one about the place as he walked up from the road to the front door; had entered the house without knocking or ringing, as he had done

witnesses. Abe Wilkins saw you going into the house; Joe Brennan saw you go out the back way into the wood; Mr. Darlow, the druggist, saw you bending over the old man on the lawn, and came in to see what was the matter. He said you 'looked kind o' scared.' No wonder, so would anybody. Well, there isn't much in that testimony. They must prove a motive on your part for wishing the old man dead in order to back up this precious lot of circumstantial evidence."

"I fear that that will have to come out Bob, when the will is found."

"What'll come out man; what do you mean?"

"I mean that there will be a motive shown. I am my uncle's heir."

"Good Lord, are you sure? But what of it. That does not constitute a motive for murder. If you are his heir, you could wait for his natural demise, not seek his death."

"True, but there are other persons who would profit by his death without a will. It could be construed by them that I feared the will might be changed, that I had a reason in preventing this by killing him. I see how that heirship can be twisted into furnishing a motive."

"How do you know he made you his heir?"

"My uncle showed me the will the last time I saw him alive. I was named as his heir, and he desired that you should be one of the executors."

Yet he was far from feeling the composure he had schooled his face and actions to show. There was still no word from Annie, who had remained in New York since her departure from Oakdale, and upon her depended his line of action. Notwithstanding his anxiety, he threw his whole energy into the work before him.

With many adroit questions he drew from the witness a history of his career since the day that his uncle had given him a large sum of money on condition that he depart from Oakdale and never return, or seek further aid from his relative. He made it clear to the jury that the witness had squandered his fortune in the most vicious manner, and had come back to try and obtain more money

in the conduct of the trial was overrun. The only perceptible change in the appearance of the court room was a heavy curtain behind the judicial bench. The people wondered what this meant. They were not kept long in suspense. There was a hush when Ellsworth arose and began to speak.

Ellsworth Outlines His Defense.

"May it please the court, and gentlemen of the jury. It is not my purpose in securing this evening session to weary you with a long speech, but I most earnestly solicit your close attention and careful thought to the facts I am about to present. I shall neither call upon John Crawford, the prisoner at the bar, to testify in his own behalf, nor ask the



GIRDELLER AND THOSE FIVE DOGS — ENOUGH SAID.

from his kindly old uncle. He traced him through many countries and innumerable questionable transactions; he made it easy for the jurors to draw a comparison between his debauched and degraded course, and the upright and stainless life of the man he accused. The difference between the cousins was so clear that the dumbest hearer could not misunderstand.

"One of your numerous aliases is J. B. Brown, is it not?" asked Bob.

"You need not answer that," cried Mr. Winston, and the court sustained the objection.

"I merely wish to show that certain property belonging to Mr. Lambson was shipped away by this witness in the name of J. B. Brown the day of the murder," said Ellsworth, "but as that property has since come into my possession I will not press the point. By the way Richard Lambson, did you happen to notice a large Dane dog on your uncle's premises the day you allege you witnessed the murder?"

"I saw a dog on the porch."

"The dog knew you did he not?"

"The animal had been in my uncle's possession for a number of years, and doubtless had not forgotten me."

"I thought as much."

Messenger of Hope Arrives.

There was a stir in the crowd at the door at this moment, and Bob, ever alert for new arrivals, turned and saw his sister make her way through the pressing throng to where she could see the whole court and those grouped in the center.

Annie stood for an instant until certain that she had attracted the attention of her brother, then she nodded to him in answer to his glance of inquiry and gave a bright cheering smile to John. He had barely time to recognize her before she turned and was gone, swallowed up in the eager, pushing mass of listeners.

The buzz of murmured surprise in the courtroom over this arrival and disappearance was speedily silenced by the bailiff, and Bob rose and said:

"I have no more to ask of this witness, but the hour for the day's session to close being near, I would like the court to hold an evening session. I hope to be able to close this trial to-day. I have an unimpeachable witness that will prove my client's innocence beyond a doubt. This evening's session will end this case so far as he is concerned."

Mr. Winston objected, naturally, to so extraordinary a proceeding as a night session, but he was overruled and the hour of 7 o'clock set for the reassembling of court. In the interval Robert Ellsworth and the Judge were in consultation, and the sheriff was also called in. Then there was much mysterious goings and comings in the court room. Great interest was taken in the proceedings by the townsfolk, but all inquiries were unavailing. The only answer by the court officials was: "You'll see." They were all curiosity themselves to know the meaning of the preparations, but it was beneath their dignity as officers of the law to acknowledge their ignorance of what was on foot.

When court was reopened, there was a rush for places to see and hear. The room was packed to the limit of its capacity, and the space reserved for the officials, lawyers and others concerned

many hundred citizens, some of whom are present here to-night, to go upon the stand and testify to his character. I shall offer in place of these, testimony that cannot be impeached, that is as incontrovertible as the sun itself or the imperishable mountains that lift their snow-capped heads toward its rays. The jury will know; every person within this room will know, without the faintest shadow of a doubt, when this evidence is presented, that John Crawford is an innocent man.

"You all knew Daniel Lambson, a kindly, honest, lovable man. A man who had spent his early years among the pioneers of this town and helped to build it up into the prosperous and enterprising place that it has become. In later life he became the friend and benefactor of the whole community. He gave unstintingly of his means to all in need. He built churches, irrespective of creed, and endowed schools on the broad principle of universal brotherhood. The schools, libraries and churches are the material monuments of his great philanthropy, but above and beyond these, his loving kindness and acts of gracious benevolence toward his fellow citizens, has placed a monument in their hearts that will endure through life, and will go as a heritage of love to their children."

"He loved animals too. It is for the prisoner who stands charged with the murder of this grand old man that he did so love and care for dumb brutes. Mr. Lambson had a fad; a harmless, enjoyable pastime; one that appealed as much to his love of nature as to his artistic sense. The very morning of his death he had received a new automatic photographing apparatus for experimenting in the science of cinematography. This apparatus was unpacked and arranged for operation on the verandah of his home, and in his temporary absence Mr. Lambson had set his Great Dane dog to guard it. The dog was faithful to that trust in more ways than one."

Offers to Show Actual Crime.

"Gentlemen, the dog, lying near the machine he had been set to watch, was disturbed by the stealthy entrance of a man to the grounds of his master. In moving fretfully about the porch, tugging at his chain, impatient at restraint, the great dog struck or pressed the mechanism that set the camera machine in motion; a providential accident that enabled the recording in every detail, the consummation of a cruel murder. There is no escape from the unerring accuracy and distinctness of its portrayal. It is a moving picture of murder in brutal form. I purpose to show you that picture; how Daniel Lambson was killed and who killed him."

During this explanation of his intent, the excitement and murmuring of the auditors grew more and more intense. There was a surging to and fro, and whispered comments of surprise at the turn of events. The bailiffs could not control the people, but when the voice of Mr. Winston was heard protesting against the introduction of "experiments with toys" in so serious a matter, the people again settled down to breathless attention.

Mr. Winston thought the whole argument of the defense frivolous, unheard of in a court of law and quite beyond belief. He entered an objection to the exhibit outlined by Mr. Ellsworth.

Judge Vanderburg remarked that he could not pass on the objection until the alleged documentary evidence had been submitted. To save the point, Mr. Winston might let his objection go on record. Upon this Bob asked that the lights be lowered, and in a minute or two the room was in darkness; the curtain was withdrawn from its place behind the judge's seat, the judge himself moving to one side the better to watch.

Moving Picture Thrown on Wall.

Suddenly, on the bare white wall at the farther end of the court room there appeared a bright square spot, showing a view of a garden with trees and shrubbery, flower beds and walks. It was a realistic scene, and murmurs of pleasure came from the spectators. The leaves of the trees waved, and flowers nodded in a gentle breeze. Birds flitted across the scene. It was the peace and beauty of a summer day that had been thrown upon the wall, and all who saw it knew that it was an actual representation of the garden of old Dan Lambson.

Into the midst of this sylvan calm there came the crouching, shuffling figure of a coarse-featured man. A glance was enough to identify him as one of those nomads of the country, half tramp, half gypsy, who beg if they have to, and steal or murder when the opportunity is ripe. The fellow paused in the pathway and dropped suddenly behind a bush. Then, from the same direction from which the gypsy had come, another form appeared. This man glanced hastily around and disappeared amongst some shrubbery at the side of the garden. His tall, shambling figure, shifting eyes and sneering mouth would have told the on-lookers who he was without further corroboration, but at the moment of his appearance on the scene a wailing cry broke forth from the darkness of the room:

"It's a lie. It's a trick; an infernal trick."

"Silence!" roared the sheriff. Judge Vanderburg ordered that the disturber be found and brought before him. In the darkness this was not possible, and the picture story went on.

In a few seconds the well-known figure of Daniel Lambson came into view, walking calmly down the garden path. As he approached the center he was met by the man who had followed the gypsy upon the scene. The figures paused, and their lips moved as in conversation. The elder man pointed to the gate and gesticulated vehemently. The other made threatening gestures and showed reluctance to depart. Then, from behind the bush arose the savage and vindictive face of the gypsy tramp. He raised his heavy stick and swung it in the air. An instant, and it came down on the unsuspecting victim's head. The murderer fled as soon as the blow was struck, but the man who remained stopped to search the fallen man's pockets and abstract a paper, which he scanned hastily and then ran from the place of death.

Spectators Roused to Revenge.

To relate the feeling of rage and consternation; the wave of fierce anger that took possession of the spectators would be superfluous. They roared for the capture of the murderer and his dastardly accomplice. No restraint was put upon them. The judge, the sheriff, and every officer had been seized with the same thought—one of the guilty men was in

clenched hand at Ellsworth and Crawford, exclaimed: "Damn you, I was a fool not to settle you too," and then a shot rang out and echoed through the building. The form of the desperate man swayed for an instant; then fell heavily into the arms of those who sought to take him prisoner. A bullet had passed through his head.

John Crawford was acquitted without the jury leaving its place. He was made doubly happy by the appearance at his side of Annie, who proved to be the skillful manipulator of the moving picture machine, the films for which she had had carefully developed.

Joy reigned in both their hearts as they clasped hands, their sparkling eyes foretelling the future that held only happiness and love for them; their Christmas made one of tenfold meaning and rejoicing in the triumph of truth and the birth of a new confidence.

Bob became the hero of the day and had to repeat innumerable times how he found the stolen photographic apparatus and discovered its secret. Moreover, in the pocket of the dead man was found the last will and testament of Daniel Lambson, which made John Crawford a rich man.

Efforts were made to find the gypsy murderer, but he was never traced. That the chief criminal was Richard Lambson; that he had planned and assisted in the perpetration of the crime was proved conclusively by the sensitive film of the camera, set by the faithful hound, the unconscious agent of an unerring witness.

PLAYS AND PLAYERS

Cameron and Flanagan are appearing in vaudeville this season in a sketch, "On and Off," which has been the cause of much comment. Several people have suggested the sketch is not original with the team, denials of which statement have been widely promulgated by Messrs. Cameron and Flanagan. Up to a late hour last night honors in the combat were about even. Bonnie Gaylord (Mrs. Cameron) is also in vaudeville with a "country gal" monologue well liked by the seat-holders.

Hope Booth, the wife of Rennold Wolf of the New York Telegraph, is meeting with great success in vaudeville with George Cohan's sketch, "The Little Blond Lady." In every city visited Miss Booth gives a special matinee, admitting all the blondes free. Thus is the sale of peroxide and the fame of Miss Booth being boosted.

May Boley, who formerly played in Richard Carle's musical comedies and who became famous with the "Polly" song she introduced in "The Maid and the Mummy," is now in vaudeville with a slangy sketch relating the trials of the be-pomaded young woman who sells ribbons in a large department store.

Violet Black & Co. are appearing in vaudeville with a sketch by Mary Raymond Shipman Andrews entitled "A West Point Regulation." It redounds to the credit of Miss Black's acting that she excites as many laughs as she does, the sketch being somewhat lethargic.

Clarice Vance, who can extract more humor from a coon song than even the



GILROY, HAYNES & MONTGOMERY.

A conspicuously successful team in vaudeville is that of Gilroy, Haynes & Montgomery, who are appearing in The Good Ship Nancy Lee, on the Western Vaudeville Managers' Association time. Their act is regarded as one of the most catchy and popular in vaudeville and they are booked solid until 1909.

the room at that moment; he must be caught.

The lights were turned up. Everyone looked with suspicion at his nearest neighbor. Each one looked for the face of "Dick" Lambson.

He was found at last, cowering in abject fear in the corner where he had shrunk; from whence he had given that cry of conscience-stricken guilt and denial.

A dozen hands were laid on him, but he fought his captors furiously. Before an officer could reach him he had thrown off those nearest, and shaking his

composer would believe possible, is meeting with her perennial success in vaudeville. Miss Vance is known away from the footlights as the wife of Mose Gumble, the well-known protagonist of coon ditties.

Henry Lee, who gives wonderfully lifelike delineations of celebrated men, is booked solid by the Western Vaudeville Managers' association.

Fortuna & Stokes, comedy bar artists, are among those booked by the Western Vaudeville Managers' Association.

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JAKE STERNAD'S DEN

A Unique Spot In Which Professionals Delight to Linger
Amidst Its Mysteries.

ONE of the most unique dining places in Chicago, a spot known to bon vivants and professionals the country over, is Jake Sternad's Den in the Saratoga Hotel, Chicago. As unusual as the Cheshire Cheese or Madame Galli's, it combines with an inseparable air of comradeship and Bohemianism the gastronomical comforts and epicurean delights of a St. Regis or Monquim's.

It is due in a great measure to O. B. Stimpson, the genial and popular manager of the Saratoga, that this quaint dining room exists. He has taken it under his special wing and as a result the Den is famous among the lovers of rapid, savory, succulent viands and has been the locale of many a touching tete-a-tete and important conference. Since its establishment Mr. Stimpson has enlarged the room until covers may now be laid for four instead of the original two.

In a Sea of Faces.

You enter the Den—there is a brass plate on the door, Jake Sternad's Den—and are immediately and literally submerged in a sea of faces. Pictures, pictures every-



JAKE STERNAD'S DEN.

where. Faces of beautiful women, of knights of the roped arena, of theatrical managers and of the men and women who write and act for a livelihood. From every wall, and even the ceiling, they greet you. The arch smile of the soubrette; the grave away-from-the-calcium face of the comedian; the German comedian with the Irish name and the Jew monologue man; the song and dance team, the mayhap Montgomery & Stone of tomorrow; the little girl who is playing in the woods tonight and may twinkle on Broadway tomorrow and have the young men who juggle words for the papers going into verbal hysterics—they are all there.

Portraits of people that have been, are, and will be famous; a cartoon by Hy Greenway of Jake Sternad doing his "toin"; a rattle snake skin from the marshes of Florida; the constitution of the Elks; the keys of the city of Springfield, and the famous bat with which Jake made the home run which will echo down the corridors of time along with the ride of Paul Revere and Washington crossing the Delaware.

Some Celebrities on the Wall.

Among the faces on the wall are Jim Morton, Raymond Hitchcock, Ollie Nash, Harry Houdini, Gerard & Gardner, John Slavin, Mabel Barrison, Joe Howard, Lewis McCord, "Kid" Herman, "Benny" Yeager, Maude Fealy, Raymond Teal, Esmerelda Sisters, Luce & Lucier, World & Kingston, Blanche Walsh, Anna Held, Henry Dixey, Edna Wallace Hopper, Virginia Earle, Victor Moore, Warren A. Patrick, General Director of THE SHOW WORLD, Nat Goodwin, Maude Kelly, Chris O. Brown, Maude Rockwell, Sam Morris, Jim Cullen, Belclaire Bros., Lee Harrison, Tony Pastor, Joe Jefferson, Emmett Corrigan, Elizabeth Murray, Edward Hayman, E. F. Carruthers, Rose De Haven and her dancers, Olive Vail, Ryan & Ritchfield, Tommy Ryan, George Cohan, Fadette's Orchestra, Ben Jerome, Abe Jacobs, Josie Allen, Terry McGovern, James Powers, Foster & Foster, Sid Euson, Sam T. Jack, Kelly & Violet, Count De Butz, Marshall P. Wilder, Blanche Bates, William Hawtreys, Mark Twain, Winona Winters, Press Eldridge, Stella Lee, Sam Bernard, Cottrell-Powell, Dunn & Glazier, Alf Grant & Ethel Hoag, Al Laurence, Cecil Lean and Florence Holbrook, Innes & Ryan, Dick Lynch, Hy. Greenway, Maxine Elliott, Adele Ritchie, Campbell & Johnson, Gardner & Revere and Mort Singer.

Unique in its conception and most successfully carried out, Jake Sternad's Den remains a home of good-cheer, where lovers of congeniality may dine luxuriously to the accompanying tinninnabulations of a soft-toned orchestra, hidden behind the palms, and a deft, dumb and discreet attendant.

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The Merry Maiden

A Coryphee Monologue.

By John Pierre Roche.

AY, party, it's alright fer the magazine boys and the Sunday writers to carol of the joys of holly-time but believe me, Christmas ain't the Belasco production that it's advertised!

Will I have somethun? Well, yuh know that there's nobody hates it more'n me to have yuh crematin' the lengthy emerald givin' the bar-keep nervous perspiration, but if yuh insist that I lap up one of those arid Martinis with the auburn cherries I won't crab your act. And tell 'em to make it "rush!" will yuh kindly for I'm dry as Kansas City on Sunday.

Yuh wanta get hep to what I've got on the holidays? Don't never fear that yuh won't. It's just natural for Arnold Daly an' me to talk about ourselves. Say, me woes make a long tale, but if yuh wanta draw cards in a little game of sorrow, I'll use the exhaust and put yuh wise to the reason I've put the gypsy's curse on the last part of December.

Yuh know Jimmy Blake, that little runt reporter on the Daily Dismal—say, he's in charge of a brain that works three eight hour shifts—well, he sez to me—"Myrtle, cud yuh care fer a feed fight at Rector's? Nod your peroxide, and I'll wigwag the waiter to stake off the ring." Course I fell fer that food monologue like an old guy on skates, and Jimmy prattles on with the line of march. Oh, the frame-up was all to the lilies! If the perfesser will oblige, I'll give yuh the first cough. It went somethun like this:

THE WOES OF A SHOP-GIRL.

Chorus-girl Relates Her Experiences.
Miss Myrtle Clancy of the Merry Maidens Tells of Her Day at Snigel an' Snoopers Big Store.

Kinder bad, eh, fer a Christmas special? My face in a fancy border on the front page, besides a bread duel and some headache fizz with Jimmy out of the gate receipts. Did I sign the contract? Oh ask me not, kid, ask me not!

Well, Jimmy does all the advance work, and when Friday comes I'm back of the counter—Little Nettie, the Shop-girl in disgust. Course there's a floor-walker on the beat, and say, yuh shoulda seen him. He was funnier than May Irwin! He's built like a stogie, and his face looks like a sin I wudn't commit. He wudn't be one, two, three with the worst sellin' plater on the little old wide street, but glass eyes cud see that he was the immense holler with Snigel an' Snoopers six dollars per. Well, he kept floatin' around the ribbons, hopin' I'd throw him a life preserver, but I was more reserved than two seats fer The Merry Widow. But he's the darin' kid and puttin' on one of them Cheery James smirks, he runs up close to the dock. I pretends I didn't hear him whistlin' fer the bridge and keeps on sellin' ribbons, but say, it wud be easier stuffin' butter into a keyhole with a red-hot awl than to get old Baldy to rustle past. It wusn't his fault—he'd been trained bad, but right there I decided to open a correspondence school fer his benefit.

Well, I puts on one of them dazzlin' smiles that makes the first ten rows good-an'-ready to leave home and family, and I sez—Hello, party! Gee, but he sure was the hurry lover; Fer a fact, if I'da had a coat and lid on I think he'da had me at the Little Church-around-the-corner, booming the orange blossom industry, before I cud inform him that he wus the joker instead of the ace.

Awful Blow for Baldy.

Well, he blows me to lunch, and when we got into the stretch, and vus goin' nicely he gives me a bid to the dance that the Whirlwind Athletic Club was givin' in honor of the approaching festivals. I'd already John Hancocked a contract with Jimmy to go to the Happy Hooligan mask ball, so I sez—"Please-an-thank yuh, but I'm on the card for a little go with another gent." Well, it's an awful blow, but he finally recovers and we breeze back to the big store. As I didn't hear from him durin' the olio, I takes that he has to work sometimes.

At whistle time I meet's Jimmy as per arrangement, and he sez—"Hello girlie! Got a story for me?" "A story," I sez, "Say, I've had enough experiences to write a Peruna almanac but drag me to a feed store, or I allows the secret to die with me!" After a supper, which I will remark wus no fresh water pearl, Jimmy sez—"Well, it's me to beat back to the office but I'll call round about curtain time, and we'll lam out fer the whirl." Everythin' satisfactory I digs fer the show shop and Manag. hands me a fine fer bein' tardy. Say, party, me-an-Rose Stahl has decided that it's the

smile that's the gravel slide of the show girl biz.

About 10:35 post meridan I dashes my make-up quick, Jimmy gives the stiff arm to a coupla rah-rahs that'll learn better in time, and we're off in a sea-goin' hack. While the caravan is joltin' along Jimmy spels it to me that the Happy Hooligan dance is called off—I guess the name killed it—and that we're steerin' fer another hall. It matters but trifles to me just 'slongas I'm with James. Well, the cab horse falls dead, and we get out at the hall.

At the Masquerade Party.

The dance was one of them affairs where there's no entrance fee, but by the time yuh finish payin' for your wardrobe-an-boutoniere—notice it?—yuh ain't got use fer pockets. Honest, the way they made yuh chip in fer the kitty had Dickie Canfield lookin' like a Scotch philanthropist! As I said before it was a face-hidin' party, everybody in costume, and say, of all the nobby chromos they wus the limit. I guess some of

ful eye, and puts him way out on the ice with the bloodhound accompaniment. I sez—that welcome on the door mat wusn't meant fer yuh. Hike back to the ribbons before a broken-hearted woman spoils your map!" And I spend the rest of the evening wiltin' Jimmy's stand-up collar with me tears.

How about the write-up? Say, Jimmy's story made the other ladies of the chorus so green-eyed that the whole world looked creme-de-menthe color. And Skids, the manager, most gives me a part on the strength of it. Of course, that end of it wus all to the spring flowers and I wudn't be so sore on this Christmas thing if it wusn't fer what transpired next—

Will I have somethun? Say, you must be as tired of listenin' to me sorrows as the blood hounds with a rep. show are fatigued of chasin' Eliza over the cotton battin'! Well, if a lady must drink with yuh let it be a Manhattan—and let it happen soon!

But as to me further adventures—say,

He had a frou-frou of alfalfa protrudin' all around him, and cud do a lightnin' change as the "Scarcrow" and get away with it. I almost blushed when he bids fer ham-an'-eggs, and follows his lead with wheat cakes, but he never batted an orb when I orders a quart of wealthy water, so I sets him down as a gent. Say, he didn't know little old Noo Yawk well enough to do the spiel on a rubber-neck coach. He thought it wus circus day because there wus so many scouts trippin' the cobblestones. Wanted to know if "Huber's" wus a lively show. Fer a fact! Oh, he wus the verdant guy, cert!

Well, after waitin' fer the eatings until I thought I'd scream, they come, and me fer it! Reuben himself wusn't so tardy, and we split the bottle of grape and wus just gettin' close, him tellin' me between egg-bites that I wus the cutest frail he ever viewed, worth more than John D. Croesus to him, and the original blown-in-the-bottle skirt, when he lets his lamps fall on a codger near the door—"There's Jay Peters from the Centers. I want to clasp digits with him."

Well, that wus O. K., government certified, and as I wus puttin' myself outside of a batch of meringue with a twinkler on a spoon fer my collection, I sez—"Sure, beat it, kid. But hurry back!" He lams out, and the two disappear toward the door marked "BAR"—whatever that is—and I think that they intend gazin' over a tall, foamy one and then do the fly-back quick, so I stays on the gorge.

Stays by the Suit Case.

Well, time passes and the Punkin County delegation is still out. All of a hurry I puts down my mitt to grasp my mouchoir—get that?—and I hope to strangle if my Marie Cahill bag ain't gone! Well, I thinks he's snatched it and is going to stuff it with case notes and phony poems, so I clings to the Grand Rapids, and keeps on toyin' with the pastry, feelin' safe alright, alright on account of that suit case.

Well, the waiter gets nervous and then nervy and I had to remember home and mother's trainin' or I'd swung on him and spoiled his manly beauty. And the way I wus feelin' his immediate family would had to hire a Pink. to recognize him when I finished! Then the head-guy begins to circulate round and round, and on the level I feel worse than a bo friskin' a ride on the trucks of a Pullman. Pretty timely his swallow tails advances, and speaks his little piece thusly:

"Pardon, Madame, but Monsieur say that you will pay ze check. Pardon, but we wait ze table."

Me? Me pay the check fer all that dope and conversation water with Ruben hittin' the trail just breezin'! But I wus the fall guy of the sketch, alright, and it wus up to little me to make good, so I hoists the suit case and heads fer the desk to explain.

Say, let me tell yuh that that cashier wus a wooden Injun! A lady in distress appealed to him as much as "Uncle Tom's Hut" to a Gotham first-nighter. Say, it wus good fer him that wire cages were invented, or I'd killed him.

What the Grip Contained.

Finally I suits desprit, and spels: "Here's the suit case. Yuh kin grasp this, and the gent will call back fer it and shell out fer the food." Does it work? Like a patent corkscrew, and I wus gettin' ready to blow about fit to do the little Eva stunt on account of losin' my wad and powder rag, when the bill-breaker opens the case and out tumbles some dirty tatters that any self-respectin' Chink wud put the Injun sign on. It looked like Nat Wills' workin' clothes, but it wusn't, fer there wus a card:

MONTGOMERY MONTAGUE,
Orpheum Circuit.

Lightning Change Artist.

The cashier looks at 'em and then sez with fine scorn: "Madam, is this your husband's laundry?" My Gawd, did yuh get that? My husband's laundry!

Well, I does the dip and they bring me to with some useless water, me hat on the blink and me near-ermine with its face in the gravel, me fit fer Bellevue or worst. Say, party, let me quit right there. Every time I think of it I feel worse'n the thlrd act of Camille.

Did I get out? Well, I gets away with me rags intact, but I had to leave me jools in soak, and now I'm savin' all the long A. C. H. to get them out. Now, wudn't that make a perfect lady put the kibosh on Christmas. Do you wonder that the sleigh bells and department store bills don't cause no thrills of joy to percolate through me system? Say, party, I've played the op'ry house at Aberdeen, S. D., and felt bad. I've been in companies with a jealous cat whose husband was manag. of the troupe and felt worse, but when it comes to undiluted, guaranteed under the Pure Food Law, GLOOM, I've got to hand it to Dec. 25.



HARRY ARMSTRONG.

The name of Harry Armstrong is a powerful one in the Chicago theatrical field. Mr. Armstrong is the head of a large booking concern, and his considerate treatment of professionals with whom he does business has won for him a large and steadily growing clientele.

them got their outfits with Plow Boy coupons and wus cheated at that. Every peroxide on the glassy rink wus dressed as a merrie becuz they didn't have to squander junks of bullion to get the rags. There wus one frail, dressed as Cleopatra, who wus seein' three pyramids and callin' every guy on the wax Tony, but the Manag. said she wus a ringer and tied an empty tin to her. Howsomever, there wus one maverick that I decided to put the Clancy brand on. He wus dressed as a knight, and poor eyes cud see that he wusn't it just fer a day. Well, I tapped him, but he'd rather step on your feet than waltz, Bill, so I suggests sittin' out.

Say, he sure wus the shine talker! He said he kinder felt out of it until he fell into my arms because he wus uster goin' with the Fifth Avenue mob, but as soon as he let his lamps fall on me he knew he wus back in his set. Tony? Oh, let's say no, let's say no! Yuh know yuh cud hear weddin' bells there fer a mile, and I wus countin' the minutes before he'd be doin' the crawl act, askin' me to help select a janitor. I had a carbon photo of Myrtle showin' Riverside Drive how to dress, ridin' in imported gasoline carts, and raidin' Tiffany's.

Had a Bully Monologue.

Sure, party, I'm hep that I oughta know better, but say, he had such a bully monologue that I believed him. Well, the entertainment committee gives the order fer the show down. Who wus it? The aisle-chaser? Sure, it wus the why-be-thin ad. from the Big store. Say, when I sees him I hands him the scorn-

I hate to tell you the story. It's sadder than The Orchid. The time is about three days before Christmas and I wus burnin' the boodle buyin' things fer me kid sister. Ther wus I, breezin' along the Great Luminous Alley with all the dog yours lovingly ever had her grips on, and as I wus hikin' past Churchill's a gent with a suit case sez: "Hello, Girlie!" Yes, to me, can yuh beat it? Well, I turns to the H. S. & M. vislon and I sez: "I'll have yuh understand that I'm a lady—where will we go to masticate?"

He didn't faze worth noticin', just sez "Jack's," casual-like. I wus there with the gongs attached when I heard them sweet sounds fall from his molars, and we started down Broadway, me goin' like a doped badge horse after oats, and little Mr. No One from Nowhere stringin' along with the flossy talk, not forgettin' the suit case I mentioned.

Orders a Swell Dinner.

We hits the nobby feedorum, and I does the double pass with me near-ermine to a sad-faced tray-lifter and—after inspectin' the shirt front of one of them Dago tenors who had most of the bill-of-fare registered there—I starts to order. Say, the waiter's memory takes the count early in the mix-up, but he enlists an assist., and managed to tote out the list and put the chef next. I won't tell yuh what we had fer fear yuh'd choke, but receive it from little me I made that menu look as silly as a minister's daughter at an Ate Ward Ball.

But don't let me push past the male end of the sketch. On the level, he wus the greenest rube that ever gee'd a team!

Now Listen!

I'll back up every Laemmle customer with the best Films and the best service it is possible for human ingenuity to devise and execute. If Laemmle customers don't give their competitors some sleepless nights, you can bank on it that it won't be the fault of a perfect service and perfect Films. Hitch up with a live one, Mr. Manager, and I'll help you to the very limit of my ability.

CARL

LAEMMLE,

President.

25 Million Tickets For Sale IN LOTS OF 100,000 Ten Cents Per Thousand

THESE are so close to the kind you've been buying at 18 cents that you can't tell 'em apart. They're just a little bit smaller, but of just as good quality. This, and my purchase of 25,000,000 at one crack brings the price down to 10 cents a thousand in hundred-thousand lots!

194
LAKE STREET
CHICAGO

The Laemmle Film Service

407
Flat Iron Bldg.
NEW YORK

AND DON'T FORGET EVANSVILLE, INDIANA,
OMAHA, NEBRASKA, AND MEMPHIS, TENNESSEE.

My new office in Evansville, Indiana, is sending me the best news you ever heard of. My manager there says:—"All our customers are delighted and they say they'll stick by us as long as we stick by them." That office is selling machines right and left, as well as big orders for accessories. If you're located nearer Evansville than Chicago, hitch up there and you'll get service and films that will be bully good.

I almost forgot to say "Merry Christmas and Happy New Year," and it's on the square with me, too. I mean it. I hope you'll have the best year in your life, whether you do business with me or not. And it looks to me as though the moving picture game is going to grow better in 1908 than this year. I'm sure it will be for me and I'm going to make sure that it will be for every Laemmle customer, too.

FOR YOUR SERVICE!!

THE NOLAN FILM EXCHANGE COMPANY

NUF CED :: :: No. 11 Fountain Square, Cincinnati, Ohio

Amusement Booking Association

INCORPORATED

JOHN F. McGRAIL, Mgr., :: Suite 712 :: CHICAGO
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Make this office your headquarters. We can supply you with anything you may want in the way of good reliable people.

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Artists! Keep us posted as to your open time and route. ::

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THE ORIGINAL "MRS. DAN"

STILL PLAYING In "BREWSTER'S MILLIONS"

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Superior Musicians Doubling Stage Always in Demand.

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PERFORMERS AND FREAKS Open All the Year Round from 10 A. M. to 10 P. M.
Wanted at All Times. WILLIAM J. SWEENEY, Manager

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FRANK—MYRTLE

MARVELS WITH THE LASSO

SOMETHING OUT OF THE ORDINARY

Merry X to Everybody on the Lot

Peggy Poole

I may have lost my youthful beauty, but I still retain my girlish laughter
Permanent Address, The Show World, Chicago.

MERRY XMAS TO ALL OUR FRIENDS

FROM

CALLAN & SMITH

THE BOYS WITH THE EDUCATED FEET

Booked by the Western Vaudeville Association. Until April 1908
Haymarket Theatre, Chicago, this Week

BANNERS

AND

SCENERY

Just think of it—Banners painted by real artists, a thing never attempted before. Can you imagine the difference? We are builders and painters of High Art Theatrical Scenery and SILKO, the perfect trunk kind.

DANIELS SCENIC STUDIOS
Chicago Opera House Bldg., CHICAGO, U. S. A.

MERRY XMAS TO ALL FRIENDS.

DICK-RICHARDS AND GROVER-MILDREDCOMEDY SINGING
and PIANOLOGY

Booked Solid by Western Vaudeville Association

MILTON SCHUSTER

HEBREW COMEDIAN

"Runaway Girls" SEASON '07-'08

The Jew with the Funny Walk

NORTH WRITES OF "PUPPY LOVE"

THE "puppy love" period is one of great danger to a boy, especially to the boy who lives in a city or town in which there are immoral men and women. Instead of wasting his frothy young love on some pure, innocent girl as young and foolish and as natural withal, he is in danger of being lured by the wiles of some immoral woman to his everlasting ruin.

Those who finally escape are apt to have less respect for women in general

Philosopher Then Descants Upon the Woes of Divided Marital Pairs.

BY TOM NORTH.

slowly into the cheeks of the wife of the absent "Harry."

The first seeds of distrust were sown in the young wife's heart. She went back to her lonely room to brood over her desolation, and in her idleness to paint pictures of wild imaginary scenes in which her husband was possibly participating. It was plain to see the seeds had taken deep root. What will the harvest be?

There are, alas, too many agents who take their young wives as strangers into larger cities because these cities are the most central for their headquarters. And the women are in a great many cases country girls, or girls who have been brought up in small towns and are unaccustomed to the desolation of multitudes of strangers. Do the agents in the case stop to think how the woman in the case will amuse herself; who will become her associates; what she will do with her times?

Loneliness of the Woman.

What right has a man to ask a woman to leave her father's home because he pictures to her in rosy lights the hap-

and the home is kept up for their sakes, the question takes on another meaning. No woman could have a work so beautiful and so absorbing as this. Even in cases where there are children, however, I know of homes shattered and the influence of the home life denied the children in their bringing up. A hotel is no place for an agent's wife or any other mother to raise children.

But it is the childless wife of the agent I am considering primarily.

The occupations of time of which he approves—empty little hen parties—may amuse her for a time, but sooner or later the woman who has no home duties or influences, and who is forced to live without the companionship of the man she has married, will become indifferent to her husband, and will accept some other man's escort and companionship—and in many cases some other man's love likewise.

Must Have Definite Purpose.

The man to whom traveling is inevitable does well to enter with enthusiasm into some plan of earnest endeavor for the woman who must remain behind.



TOM NORTH.

Readers of THE SHOW WORLD need no introduction to Tom North, the traveling representative of this journal. His writings are extensively clipped and as widely commented upon as they are relished by the reading public.

than if they had worried out their love-sickness with pure, good, respectable associates.

Pure, moral, normal men are certain to seek mates at their maturity and almost invariably find marriage not only "delightful but profitable."

Did you ever stop to realize what life means to a couple separated for period of twenty to thirty weeks, one of whom is traveling for the purpose of maintaining the household?

Wife Is Left at Home.

Take an agent, I use the word "agent" collectively for all who travel theatrically. He marries and builds a home. Then the husband goes on the road. The question is a financial one. In nine cases out of ten he forgoes the pleasures of a home, and accepts the separation from his wife as a temporary necessity that he may advance to a promotion to the resident management of some house he has set his heart on, that will compensate for years of traveling. And in the meantime what radical changes are arising to stamp out his domestic happiness.

Early, it is decided to stamp out the pleasure, the care and the expense of children. The wife is left alone and unprotected by home ties to pass the time as idleness and desolation may dictate.

Seeds of Distrust Sown.

Not long ago three women sat at a table next to mine in a hotel during dinner. A slight fair woman was the most refined member of the trio. A woman with blond hair turned to her familiarly. Evidently they were eating their first dinner together.

"What's your husband's business?" she asked in a voice as dead as the yellow shock that crowned her head.

"Agent." The tone held a world of weariness.

"So's mine," said the first speaker.

"Isn't it dreadful to be an agent's wife?" exclaimed the pretty little woman who had been first addressed. The third member remained silent.

"That's how you're going to look at it. Of course, if you are going to sit at home moping your eyes out while your husband's gallivanting around the country, then it is dreadful."

"But what am I to do? A woman can't go to places of amusement alone at night and I don't know more than a few people here, and even if I did Harry would not like me to go around with other men. I nearly die trying to find something to do."

Absent Husband Maligned.

The wail of distressed desolation was one familiar to me by this time and intuitively I felt the answer. I was not mistaken.

"What's Harry got to know all you do for? I would bet a farm he's not moping around his hotel tonight. I guess he ain't going to stickle at going out with some other woman either, if he wants to," said the woman of the yellow hair. The third woman laughed; a cold, insinuating laugh that made the red creep



THE BICKETT FAMILY.

One of the cleverest and best known teams in vaudeville is the Bickett Family, the members of which are pictured above. As an open-air attraction at parks, fairs and street carnivals, the act of the Bickett family is unsurpassed and as a result they have little idle time on their hands.

piness of life, if he is afterwards going to ask her to live that life in loneliness and idleness, without an aim or an object to make it worth while? He goes off upon the road with confidence and nonchalance, instructing the woman he has married to "amuse herself" in his absence. How does he expect her to amuse herself, if you please? Her position in society is that of neither maid, wife nor widow. She has perchance a pretty room or two and a number of friends. Suppose she wants to go to the theater, with whom is she to go? Her husband's objections would most probably be quite serious if she accepted the escort of some gentleman friend, yet matinees become tedious to a woman attending them alone and the evening is the time the well-bred woman most desires entertainment. The agent's wife has no escort to any evening entertainment then, unless she accepts the escort of some male friend (ignoring her husband's probable anger and society's certain criticism), or accepts the alternative of tagging along with some friendly couple, which isn't the most pleasant thing in the world to do.

Alone for Many Weeks.

Still, her husband leaves her thus alone for weeks at a time, calmly saying to the woman he leaves, "amuse yourself, my dear, and don't be lonely."

Of course, where there are children

That his salary is or is not sufficient to support her is not the question, but rather that an earnest, definite purpose in life is necessary to her happiness, her health, her loftiness of thought. No marble shaft, however high or costly, can pay the true wife proper tribute. Her daily life is an inspiration; her patience and unselfishness shines at which every knee should bow. Her throne is in the heart of her husband. Her kiss can dry the tear of sorrow or pain—her gentle touch can soothe the aching heart—her smile, her assuring voice can drive away the black clouds of fear, and flood with radiant sunlight the deepest recesses of your life.

No crown so grand as the wreath of love of a good woman. No human tongue can too eloquently chant the praises of the true woman. When you get one do all in your power to please her; make her happy; stay at home; love her and fully realize along with her that motherhood in its truest, fullest sense is the crowning glory of woman! God Bless Her!

Charles Klein, who said that until he took up Christian Science he never had written a success, but that after he became affiliated with that movement he wrote The Music Master and has seen the failure this year of his play, The Step-sister.

ATTIE WILLIAMS, who is appearing in the dainty music play, The Little Cherub, has been a climber all her life; not socially, but professionally. She says she reached her present position as a star simply by doing the hand-over-hand feat until she reached the upper end of the rope, from which she was able to swing onto a safe landing place. After she once felt her toes leave the ground there was no one to raise her, so she climbed by herself. She has reached a place now where she says: "I can spend my money as I like, and I am afraid I like to spend it."

She came down to the parlor of her hotel in some sort of a gray tailor-made gown which fitted her so well it had the appearance of having been molded while hot, and fitted in that condition. On her head was a tropical forest of fir trees and tall pines, mounted upon a floating isle of amethyst, some eighteen inches in diameter, with a nice broad beach around its edge on which one might picture the surf bathers. It was a "duck of a hat," and one can imagine just how Miss Williams could not resist it.

Miss Williams got to talking of her beginnings in the chorus in Dan Rice's company, which played "1492" in Chicago during the original world's fair. Richard Harlow, Sig. Perugini, Walter Jones and others were in that famous troupe.

"I do not care in the least what one says about the value of dramatic school training and all that sort of thing," suddenly said Miss Williams. "For the musical comedy star the chorus is the best and the only school of instruction worth while. If there is one thing it teaches it is the necessity for work."

"No one works like the chorus girl—all the time, morning, afternoon and night. And consequently no one gets the idea as firmly fixed as she that work is the chief requisite of success. I came up from the chorus and that is why I feel such a sympathy for the girls who are there now. If there is one word I would say to the chorus girl who wants to succeed, it is 'Be serious about your work, and work at it.'"

"I jumped from \$15 to \$35 a week," is the way Miss Williams tells of her first promotion. It was into the dancing chorus of the original Trilby company that this terrific plunge into the sea of success took her. Thirty-five in real money! It looked good to Miss Williams. Oh, how she worked! There were many who helped her in that company, in which were such people as Virginia Harned, Wilton Lackaye, Burr McIntosh and people of that class. She got on little by little, and each succeeding season made a



JOHN McGRAIL.

The popular general manager of the Amusement Booking Association, Chicago, is John McGrail. He is a conspicuous figure in the amusement world and is held in high esteem by professionals.

step in advance, playing with May Irwin, Della Fox, Sam Bernard, Rogers Brothers and others in turn under the direction of Mr. Frohman. Up through The Girl From Maxim's, The Girl from Kay's, The Rollicking Girl finally emerging as The Little Cherub, came Attie Williams. And she says, looking one straight in the optics, that she has defied matrimony all the way down the line, all reports about Gus Rogers to the contrary notwithstanding.

GREAT MODERN AMUSEMENT PARKS

AS forecast by the writer a year ago in a previous article, the National Amusement Park Association has been formed to advance the interests of the tremendous park industry. There can be no question as to the vast benefits to be derived from such an alliance of the park interests, heretofore without unity of action.

Much has been written about park attractions, etc., but little has been written about securing every dollar of revenue for the operating company from the issues under its control. The park season is short; in consequence it is difficult to secure reliable employees. The majority are of a shiftless, nomadic character, many of them attracted by the opportunity to graft and only remain at work as long as the game proves profitable. Others are attracted by the opportunity for outdoor employment during the summer time and consider the work one grand lark and, if not subjected to the severest discipline, will oftentimes upset the entire organization.

The amusement park business is conducted on a strictly cash basis. As the nature of the employment does not permit the paying of high wages, there is very little skilled labor required and the employee is subjected to the temptation to graft at every opportunity to increase his pay.

I am a staunch advocate of the ticket chopper at all gates. If a gateman is not permitted to get his hands on a ticket he will not be tempted to palm them and at a convenient time pass them over to the ticket seller, to be sold again and the proceeds divided. He will often he tendered cash for entrance admission, but if there is supervision employed in this direction by trying them out, a few discharges will break up this practice and will reduce such losses to a minimum.

The wise park manager knows that the honesty of the class of employees that he must contend with cannot be assured, unless every temptation be removed. The checking systems should be such that if any dishonest methods are attempted they would require collusion of different employees in several departments.

It is apparent that the finances of a park must be looked after with greater care than any other business enterprise, owing to the character of the people to be entrusted with its operation, and the many opportunities offered the dishonestly inclined employees to graft.

Importance of System.

Any large commercial enterprise, whether manufacturing, wholesale or retail, will not consider cost to install a business system. They consider money invested in that way judiciously spent. Cost of production, or ratio of expense to revenue is the most important question to them.

As Applied to Parks.

Is it not just as important to know in the park business where you stand at all times? The accounting end of the business is seldom given the consideration that is due it, and by lax business methods, leaks occur that never show up. The development of the modern amusement park, has necessitated the requirements of a system in this growing business; whereby the management is kept in touch with every detail. The handling of the revenues and expenditures of an institution of any magnitude, would, if done by old methods of accounting, create much unnecessary work and a great amount of bookkeeping.

New Methods.

A system has been perfected which is the evolution of experience to meet the requirements of this particular business, and to give every detail of the revenues and expenses, so that all data for statistics are readily accessible, and at the same time is simplicity itself in operation, and we believe it to be nearly perfect.

No Losses.

Of the many millions of tickets handled in the operation of the White City, Chicago, there has not been the loss of a five-cent ticket, nor any loss by peculation of employees. The check and safeguards provided would turn up a discrepancy at once.

Work by Schedule.

A schedule of the work at hand must be mapped out and if your daily routine work is kept up to date, everything will run along smoothly.

Quick Work.

The cash receipts of a large day's business from one hundred issues of revenue, running into thousands of dollars is handled just as easily as an ordinary day. There is no delay in getting out the daily reports. No matter how large business may be, the daily report correct in every detail, should be in the hands of the management the following afternoon and the money is ready to be banked the following morning intact. Keeping a single day's business intact, gives one a clean record and makes auditing comparatively easy.

Office Equipment.

Every facility should be furnished the employee in the way of modern equipment for quick and efficient work. Coin-count-

Financial Success Dependent Upon Their Operation Along Strict Business Lines—Importance of Systematic Organization.

BY AUGUST FROEBEL.

Business Manager of THE SHOW WORLD and Chief Accountant, White City, Chicago, 1905-6.

ing and adding machines lend great assistance in the counting of small coin and getting out reports.

Fictitious Earnings.

If your expense accounts are not properly classified and adjusted, fictitious earnings are shown against certain revenues; unless every issue of revenue bears its pro-rata of the general expense and is properly charged with every item of expense bearing on its operation. To be able to figure gain or loss on a certain issue of revenue and not work from estimated figures is of the utmost importance. Many are deluded by the showing of fictitious profits on certain shows, whereas if the proper expenses were

of the leased term and a showing of true earnings of course, is dependable upon real value of assets as compared with book value. Depreciation should be figured on the probable life of the buildings, or, better still, on the probable number of years during which the park will be in operation. The amount of depreciation should be charged off monthly, in addition to all repairs and renewals to property. The amount of depreciation thus written off should be credited to "depreciation reserve account." This would result in a conservative statement of earnings.

Statistics.

Statistical work must be kept up to

rency, as it is an order from the treasurer or general manager authorizing the disbursement of cash. A printed form drawn up means something on sight. Another advantage: you don't lumber up voucher packages, or files, with all kinds of scrap paper orders, hastily written that if once misplaced are thrown in the waste basket, the record of a charge or disbursement lost forever.

Records.

Your current general record will show a recapitulation of cash receipts, with each day's receipts intact, the distribution of the receipts from the various issues of revenue, a check record showing disbursements by check, petty cash disbursements, journal entries and your bank statement; in fact containing all the information relating to the receipts and disposition of cash received, segregation of accounts and a reference tab show plainly the classification and posting is greatly facilitated. The accounts payable record is made up in much the same manner. A recapitulation of all bills, distributed over the various capital, administrative and general expense accounts.

Accounts receivable, a journal record, showing totals of all charges to take care of light sales, wages, material, etc., are spread over the various expenses or revenue accounts that receive credit. They are made up from meter readings, time slips showing wage charges, and the different departmental charge slips. Foremen and managers record all charges for work, material, etc., furnished by their respective departments to the concessionaire and a charge slip is sent in to the accounting department.

Numbering of Invoices.

Invoices are numbered consecutively in duplicate, retaining office copy for file, and all invoice forms must be accounted for. They are then listed in concession order and there is no possibility of missing a fixed weekly charge. Handling your accounts receivable in this manner does away entirely with the old ledger account and you have an absolute check on the comeback expenses and the work is simplified one half. Billing out the percentages of the daily receipts of concession is handled in the same manner. Eliminating the ledger account saves an enormous amount of book work and your record is complete in every detail, as the office copy on file is a permanent record. Delinquents, if any, are constantly before you in the unpaid file and in the hurry and hustle, are not overlooked; consequently in keeping constantly in touch with your open accounts, collections are greatly facilitated.

These three records all balance out independently and totals are merged into the journal, to be posted to the controlling accounts in the general ledger. The individual records showing all details, the general ledger monthly totals only.

An advertising record is necessary in the Publicity Department whereby a daily check is kept on the newspaper work, posting service, cost of paper, etc. In fact everything pertaining to the department, so that all that is necessary in mapping out future work is to refer back to what was done on any given day, week or season in the past and lay out your lines accordingly. A printed form covering weekly periods showing details, take care of these transactions.

Ticket Record Forms.

Your ticket record form should show color, series and denomination of ticket, the gross receipts, amount of percentage paid, and net results to company and other data acquired. Work on this record must be kept up accurately and a daily total result taken, and it should balance to a penny with your cash receipts. This record will give you all the necessary figures for statistical work on such issues of revenue where tickets are used. Tickets whether in use or in stock represent cash and should be handled the same as actual money after being received from the printers' hands. If treated in this manner, the loss of a single ticket is detected at once.

Where cash registers are used, a cash register record is kept up and at the end of the season, the total reading of each register should balance out with your individual record of sales on each particular register. A daily net result is also taken from this record, for a comparison with the cash receipts.

Supplies.

Supplies should be in charge of a general storekeeper and all goods bought and issued on requisition only. An inventory of all departments should be taken monthly and department managers held to strict account for all equipment and supplies in their charge.

Assignment of Working Force.

The secret of the facility with which the business is handled is the assignment of every man to a certain line of work, whether in the office or on the grounds. Employees are required to report to the general timekeeper where a check is kept on the daily assignment of each individual. They report in turn to their department managers, who keep a record of the men on duty under them, and render a daily report to the timekeeper, therefore, having a double check on each and every employee. Copies of such daily reports are furnished the management and they are kept in touch with the working force at all times.

Systems of relief can be established if



GREAT M. & M. CIRCUIT.

The M. & M. Circuit, booking vaudeville theaters and parks in Pennsylvania, Ohio, West Virginia and Maryland, has been incorporated by F. C. McCarty, president; D. Margoff, treasurer, and C. W. Morganstern, treasurer. It was formerly the McCarty Circuit and the Margoff & Morganstern Circuits, combined. The general offices are in the Keystone building, Pittsburg. They are prepared to book artists for thirty-one weeks, and one of the desirable features is the fact that their circuits are traversed by an interurban system affording easy mode of transportation in electric cars, and a great curtailing of traveling expenses in making the jumps. During the first week of its existence the M. & M. Circuit booked 106 acts. Messrs. McCarty, Margoff and Morganstern enjoy a wide acquaintance in the amusement world.

brought to bear against the revenue, false calculations would not be made.

Depreciation of property must be taken care of and a table of charges can be worked out to meet existing conditions. In fact, all fixed charges, such as insurance, taxes, interest, etc., should be brought to bear against the operating period. Unless these charges are properly brought in, fictitious book earnings are surely shown.

A very important item bearing on a correct financial showing and on the showing of true earnings is the item of depreciation. In this connection omission to make such provision frequently leads to the unintentional impairment of capital through the payment of unearned dividends or would have a tendency to show fictitious book earnings. If an amusement park were a permanent institution, intended to be operated perpetually, the matter of depreciation would be a simple one and could be taken care of by charging off all current charges for repairs and renewals to property. However, as most parks operate under a term lease, to merely charge off repairs and renewals to property, would in itself be insufficient, owing to the temporary character of the buildings, as it is barely possible that they will be worth the book value at the end

enable one to approximate and adjust future expenses so as not to impair capital. To know the percentage of gross earnings per thousand of attendance on all concessions and the percentage of operating expense against this same issue of revenue, is of the most vital importance in figuring prospective future results. Working from park experience and the figures of three years, the average per capita amount of money spent does not fluctuate by more than a few cents per person, by comparing the gross take from week to week. The results thus obtained will give one working figures on which to base future calculations. It is remarkable how the percentage of the drawing power of certain attractions will hold up to a given rate. A little figuring from your own past experience will no doubt prove the correctness of my statement.

Forms.

All forms in use should be drawn so as to cover all the necessary points and make as little writing as possible, by using different colored forms they are easily distinguished. As an illustration: the sight of a bright yellow form accidentally lost on the floor in the cashier's cage or elsewhere, would be picked up at once the same as if it were cur-

one keeps in touch with the duties of every man drawing pay and much economy practiced in the handling of a large working force. To get the proper value in services rendered is a question of great moment, where you can not check a man from the amount of work he turns out in a day.

In drawing off your monthly or annual business statement, the classification of your revenue and expense accounts are such that the net results can be shown on each issue separately or as a whole, or show the expenditures in detail that make up the gross charges against each issue of revenue, and at the same time show a comparative expense of previous months and being able to get at these figures without trouble, you are able to draw off an intelligent and clear statement at all times.

A Modern Park Daily Routine.

Mechanics and laborers report at 8 a. m., grounds are swept and such general repair work as is necessary taken care of. At 12 m. the general working force report for duty. At 12:30 p. m. on Sundays and at 1 p. m. week days, gates are opened for business. All cashiers are hired by the company and are required to report to the head cashier, in charge of all cashiers outside the accounting department. They are then given an order assigning them to their position for the day. This is taken to the accounting department, where they receive a cash box containing a \$10 bank, tickets and a duplicate memorandum form, showing opening number of ticket, original being kept in office. They then report to the various concessions for duty.

Gate men report to the general time-

the burglar alarm set and time lock to open at 8 a. m. the following morning. At this time, two men report at the office, take cash box, and check the contents against the amount of tickets sold. One man figures from office copy, the other from memorandum copy in cash box, thereby having a double check on what each cash box should contain. If short, cashier makes up deficiency; if over, money is turned over to the girl. After the company issues are disposed of, the concession boxes are taken up, the \$10 bank verified and the amount of gross receipts and percentage to the company figured with this work, the number of banks required for the current day, are made up by the aid of a coin-counting machine, this work being quickly disposed of. At 9 a. m. another man reports for duty, makes up the bank deposit, a slip being left in the safe, showing the total receipts of the previous day's business and the amount to be deposited in bank, as each day's receipts are kept intact.

The rounds are then made by one assigned to the work, to the concessions where cash registers are used, the readings taken, and reports made out on a special form for that purpose. Turnstile readings are also taken at this time. These reports are brought in and the percentage on the sales figured. Invoices in duplicate are then made out covering all outside issues.

Concessionaire's Returns.

The concessionaire is allowed until 4 p. m. to make a settlement on the previous day's business; at that hour all collections are in and a recapitulation of the day's cash receipts is drawn up on the treasurer's daily report form. This is drawn off in nice shape on an adding machine. From these figures, the entries are made in the current general records of the company and the amount of gross receipts thus shown is ready for bank the next morning.

Contents of the ticket boxes are counted in the afternoons by the cashiers on relief work. (They are then destroyed). Figures thus obtained are compared with cash receipts and turnstile readings. During a heavy day's business, collections are made from the cashiers in charge of company issues, and they are relieved of all surplus funds and receipts for same issued to them. This facilitates the checking up the next morning as 80 per cent of the money has been collected, counted and ready for bank, so that taking care of the surplus in this way makes a big day as easy to handle as an ordinary one.

One man is constantly making the rounds keeping cashiers supplied with tickets and change.

There are probably many important details that escape me at this writing. Would say, however, there is a time set for lighting up a schedule for shows, parades, and in fact a schedule for work in all departments.

Outside Examination.

Where a regular auditor is not employed, examination of accounts should be made periodically by an outside party, these reports are both satisfactory to the employe and to the stockholders and they result in showing up the weak points in your business system.

Articles on different phases of park management, the average life and drawing power of shows showing statistics, etc., will be published from time to time in this column in future issues of THE SHOW WORLD.

A Park Business Statement.

The following is an illustration of the classification of accounts, showing details of revenues and expenses necessary to obtain departmental results, and show true earnings. These figures were drawn off from a set of books, showing a hypothetical month's business, drawn up to illustrate the ideas and show the entire workings of the accounting system now being installed in Idora Park, Oakland, Cal. The following parks have adopted this system and pronounce it the most comprehensive and best adapted to the requirements of the park business ever devised: "White City," Chicago; "White City," Manchester, England; "White City," Louisville, Ky.; "Wonderland Park," Boston, Mass.; "Coney Island," Pittsburg, and others.

The system now in operation at White City, Chicago, was devised and installed by August Froebel and Mr. L. A. Dehen, the present auditor who favored the loose leaf system using a well known firm's system of classification and distribution to show details. The great success attained resulted in the formation of the accounting firm of the Froebel-Dehen company, now dissolved.

Mr. Froebel has a wide knowledge of park and exposition affairs, having had many years experience in handling the business of large parks and concessions. He has made a study of park and exposition accounting and is a recognized expert in this line. Mr. Froebel prepares and installs this up-to-date system, from data furnished by park managers, supplying a complete set of working forms with a full explanation showing every transaction drawn especially for park and fair requirements.

In order to demonstrate the workings of this system hypothetical figures have been applied to the theater issue, showing all accounts and the pro rata of the general expense has been figured against this issue only. The principle, of course, is applied in like manner to all issues. The theater revenue being \$7,200 and the total of maintenance and general expense \$13,345.25, the proportion borne by the theater would be at the ratio of

\$.2166 expense to revenue, or \$1,559.52, the proportion of the general expense chargeable against theater revenues.

ASSETS.

CASH ASSETS.	
1. Cash Working Funds.....	\$ 1,000.00
2. Oakland Bank Commerce.....	52,476.40
3. Unexpired Insurance	2,250.00
4. Real Estate.....	.....
5. Unexpired Liability Insurance..	.....

BOOK ACCOUNTS

6. Accounts Receivable.....	98.05
7. Percentages due from Concessionaires .....	.....
Individual Accounts .....	.....

BUILDING & CONSTRUCTION ACCOUNTS.

10. Office Buildings	\$20,000.00
11. Theater Building	25,000.00
12. Toboggan Slide	10,000.00
13. Trip Around World.....	3,500.00
14. Merry-Go-Round	3,000.00
15. Circle Swing.....	7,000.00
16. Lilliputian City	10,000.00
17. Miniature Railway	1,500.00
18. Skating Rink	5,000.00
19. Booths and Stands.....	2,500.00
Sundry Buildings.....	.....
(Following these, open accounts covering cost of all improvements; sewerage and pumping, i. e., where it is general and not charged in cost of building; band stands; walks; landscapes, etc.)	9,500.00

EQUIPMENT.

25. Skates	1,000.00
26. Furniture and Fixtures.....	.....
27. Cash Registers.....	.....
28. Orchestrons .....	.....
29. Plaza Seats .....	.....
30. Etc. ....	.....

STOCK ACCOUNTS.

32. General Stock	147.50
33. Structural Material	796.22
34. Electrical Supplies	775.50
35. Fireworks	2,000.00

SPECIAL ASSETS.

36. Franchise, Good Will, etc.....	.....
	\$157,543.67

LIABILITIES.

ONTSIDE LIABILITIES.	
Notes Payable .....	.....
40. Accounts Payable	\$ 13,257.25
Accrued Taxes .....	.....
41-42-43. Accrued Salaries of Officers, M. Walker	300.00

CAPITAL ACCOUNTS.

Capital Stock, or	.....
47. Investment Accounts of Individuals	100,000.00
49. Depreciation Reserve .....	.....
50. Surplus	43,986.42
	\$157,543.67

TRIAL BALANCE.

Assets	\$157,543.67	
Liabilities	\$113,557.25	
Expenses	17,538.75	
Revenues	61,525.17	
Total Assets.....	\$175,082.42	\$175,082.42
Less Outside Liabilities	13,557.25	
Net Worth.....	\$161,525.17	
Less Investment 100,000.00		
Earnings to date 61,525.17		
Less Expenses.. 17,538.75		
Net Profit	\$ 43,986.42	

EXPENSES AND REVENUES.

	Operating Expenses	Revenues
Gate .....	.....	\$15,000.00
Theater	574.50	7,200.00
Toboggan Slide.....	163.00	4,000.00
Trip Around the World....	165.00	4,100.00
Merry Go Round.....	47.00	1,200.00
Circle Swing.....	47.00	2,000.00
Lilliputian City.....	266.00	3,900.00
Miniature Railroad	51.00	1,000.00
Skating Rink	428.00	6,100.00
Confectionery and Soft Drinks	1,935.00	5,500.00
Cigar Stands	524.00	3,000.00
Concessions .....	.....	8,500.00
Miscellaneous Receipts .....	.....	25.17
Maintenance and General Expense	13,345.25	
Net Profit for June, 1907	43,986.42	
	\$61,525.17	\$61,525.17

ADMINISTRATIVE, MAINTENANCE AND GENERAL EXPENSE.

Insurance	\$ 450.00
Maintenance Supplies	761.00
Advertising	1,211.25
Bill Posting	1,555.00
Street Car, etc.....	.....
Electric Light	1,117.60
Miscellaneous Wages.....	273.00
Maintenance Wages	355.00
Music	2,200.00
Open Air Circus.....	500.00
Stationery and Printing.....	110.00
Uniforms	1,600.00
Water	150.00
Miscellaneous Expense	20.40
Telephones	75.00
Taxes	1,500.00
Fireworks Used	400.00
Administrative and Accounting Wages	1,067.00
	\$13,345.25

MISCELLANEOUS RECEIPTS.

	Operating Expense	Receipts
Cloak and Parcel Room.....	.....	\$ 4.00
Cash Register Rentals....	.....	.....
Discount on Purchases .....	.....	21.17
Profit	25.17	
	\$25.17	\$25.17

GATE.

Wages (Gatemen and Ticket Sellers) .....	.....
Repairs .....	.....
Pro Rate General Expense .....	.....
Gross Receipts	\$15,000.00
Net Profit	\$15,000.00
	\$15,000.00

Operating Expense. Receipts.

THEATER.	
Wages	\$ 122.00
Repairs	15.00
Equipment	150.00
Miscellaneous Expense..	87.50
Music	200.00
Pro Rate General Expense	1,559.52
Gross Receipts	\$7,200.00
Net Profit	5,065.98
	\$7,200.00

TOBOGGAN SLIDE.	
Wages	\$ 88.00
Equipment .....	.....
Repairs .....	.....
Miscellaneous Expense..	.....
Supplies	75.00
Pro Rate General Expense .....	.....
Gross Receipts	4,000.00
Net Profit	3,837.00
	\$4,000.00

TRIP AROUND THE WORLD.	
Wages	\$ 65.00
Repairs .....	.....
Equipment .....	.....
Miscellaneous Expense..	.....
Supplies	100.00
Pro Rate General Expense .....	.....
Gross Receipts	4,100.00
Net Profit	3,935.00
	\$4,100.00

MERRY GO ROUND.	
Wages	\$ 40.00
Equipment .....	.....
Repairs .....	.....
Miscellaneous Expense..	.....
Pro Rate General Expense .....	.....
Gross Receipts	1,200.00
Net Profit	1,160.00
	\$1,200.00

CIRCLE SWING.	
Wages	\$47.00
Repairs .....	.....
Equipment .....	.....
Miscellaneous Expense..	.....
Pro Rate General Expense .....	.....
Gross Receipts	2,000.00
Net Profit	1,953.00
	\$2,000.00

LILLIPUTIAN CITY.	
Wages	\$ 166.00
Equipment .....	.....
Repairs .....	.....
Miscellaneous Expense..	.....
Supplies	100.00
Pro Rate General Expense .....	.....
Gross Receipts	3,900.00
Net Profit	3,734.00
	\$3,900.00

MINIATURE RAILROAD.	
Wages	\$ 51.00
Equipment .....	.....
Repairs .....	.....
Miscellaneous Expense..	.....
Gross Receipts	1,000.00
Profit	949.00
	\$1,000.00

SKATING RINK.	
Wages	\$ 128.00
Equipment .....	.....
Repairs .....	.....
Music .....	.....
Attractions .....	.....
Supplies	300.00
Miscellaneous Expense..	.....
Pro Rate General Expense .....	.....
Gross Receipts	6,100.00
Net Profit	5,672.00
	\$6,100.00

CONFECTIONERY AND SOFT DRINKS.	
Wages (Sales girls, mfg. dept., etc., all chargeable to this caption).\$	110.00
Repairs .....	.....
Equipment	75.00
Miscellaneous Expense..	250.00
Supplies Used (Total amount of requisitions issued from store room against this department)	1,500.00
Pro Rate General Expense .....	.....
Gross Receipts from all Soda & Candy Stands	5,500.00
Net Profit	3,565.00
	\$5,500.00

CIGAR STANDS.	
Wages	\$ 24.00
Repairs .....	.....
Equipment .....	.....
Miscellaneous Expense..	.....
Supplies Used	500.00
Pro Rate General Expense .....	.....
Gross Receipts	3,000.00
Net Profit	2,476.00
	\$3,000.00

CONCESSIONS.	
Touring Car	\$2,000.00
Lowney's Candy Stand.	375.00
Oyster Grotto	300.00
Gypsy Camp	250.00
Shooting Gallery	600.00
Electric Souvenir	350.00
Jap Ping Pong	300.00
Helter Skelter	250.00
Haunted Swing	150.00
Archery Game .....	.....
Thompson's Scenic R.R.	3,000.00
Novelty Shooting Gal'ry	150.00
Circle Wave	200.00
Barrel of Fun	175.00
Lunch Stand	200.00
Pro Rate General Expense .....	.....
Net Profit	8,500.00
	\$8,500.00



JOSH DREANO.

A well known vaudeville comedian is Josh Dreano, who aptly styles himself, "the king of fools and funny falls." Mr. Dreano is most versatile; has done a host of characters during his professional career, and is contemplating an essay into musical comedy next season.

keeper and also receive their assignment for the day from the superintendent, who has charge of all outside men. They proceed to the Accounting Department and get their ticket boxes, which are plainly marked in concession order. They then report to their assigned position. Relief is given them throughout the day by employes assigned for relief duty for that day; as the force is constantly shifted, they take their turn in relief work.

Turning in Receipts.

At 6 p. m., a gate count is taken and a record kept of the afternoon attendance. At 10 p. m. another gate count is taken and a separate record kept of the evening attendance. After the close of a day's business, cashiers, after turning over the day's receipts to the concessionaire turn in their cash boxes containing the \$10 bank and the unsold tickets. The company should handle the money from their own issues, thereby saving time and expense in handling the concession money.

Gatemen bring in their ticket boxes containing the tickets sold and they are put away for the night. There is no confusion as all employes are taught to know where things belong, as there is a place for everything. The cash is deposited in a large burglar-proof safe containing individual safe deposit boxes for the use of the concessionaire. There is no checking up or counting of money at night, except by the individual concessionaire in checking out his cashier. Cash boxes are put away intact as received from the cashiers.

Checking Up the Cash.

In an hour after closing the shows, the office is ready to close as all cash is in,

MORE THAN 1,200 FACES IN THIS REMARKABLE MULTI-PHOTOGRAPH

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GREAT MOVING PICTURE INDUSTRY

THE past year has marked an epoch in the moving picture industry. It has become firmly established in the foremost ranks of the world's amusements, and has met with due recognition as a factor in every branch of education.

A review of the past will disclose that the inventor of the bioscope, fifteen years ago, really brought into being a wondrous giant which has been steadily nurtured by the ingenious brains of our foremost inventors. The patient research of scientific endeavor and the unselfish labors of experimenters in the art of photography, the late developments which have attracted universal attention are only the first few steps of this power, which, when it will have attained its stride, will unfurl a banner to be followed by exponents of science, education and entertainment. In fact, it presents such a multitude of varied phases as to interest every class of society.

Entertainment Is Essential.

The profession of entertainment is essential to the welfare of the human race. If it were not for the relaxation which tired Nature demands and receives in various forms there is no doubt that one half the people would be busily engaged erecting madhouses to incarcerate the other half. My lady at the opera satiating her senses with the delightful strains of music from prima donnas and famous musicians, or witnessing the drama, perhaps does not realize that there are thousands upon thousands of her fellow beings who would likewise be entertained, but whose desires in this direction must needs be limited to hungrily devouring with their eyes the creations presented on the various billboards. It is deplorable, but none the less true, that many industrious, intelligent heads of families in taking their loved ones to even a moderate priced theater would be actually depriving themselves of the necessities of life.

To such people the five cent theater is a Heaven-sent boon. It is a positive pleasure to attend the exhibition of moving pictures in the poorer sections, if only to witness the delight and pleasure of the children. Viewed from this light alone the moving picture theater deserves commendation. As an evidence of the possibilities in this direction, Miss Jane Addams, member of the board of education of Chicago, who enjoys a national reputation as a leader in philanthropic movements, opened a moving picture theater in Hull House, of which she is the manager, for the entertainment and education of children of the slums, and she announces that the results have been very gratifying.

American Educational Work.

In no country in the world are the opportunities for learning as great as in our own, where we also have the compulsory education law requiring the attendance at the public schools of all children under the age of fourteen. But there is no provision for the physical support of those who would quaff at the fountain of knowledge, and the necessity of satisfying the inner man places the high school and the college beyond the reach of the ordinary mortal, doomed to manual labor, and with just enough education instilled in his system to create disappointment in his condition.

Our theoretical educators will here interpose the argument that the boy should improve his golden hours of leisure by study in the evening. We all know that Abraham Lincoln split rails by day and studied at night, and we could mention other instances of industry, but the great majority of boys are not endowed with such fibre. The chances are that when through with his work he will demand recreation, and if not provided with the same will seek it himself.

In the natural course of events he will marry. As his children grow up they will naturally crave entertainment, and the fond parent will take them to that which comes within his means—the moving picture exhibition. For instance, he will behold the charming city of Naples, with its quaint streets and interesting inhabitants. He will witness the manners and customs of the people, and laugh heartily at a stall presided over by a genial Neapolitan dispensing the popular spaghetti to a line of Italians, who guide the stringy delicacy to their hungry mouths with their fingers, disdainful the use of forks.

Wonders of the World Seen.

He will behold the famous summit of Mt. Vesuvius, the grandeur of its lava covered slope, with intermittent flashes of vapor emanating from crevices in its sides, and the awe-inspiring spectacle of the curling smoke belching from the top to remind one of the mighty forces entombed within the mystic depths of the crater, ready to hurl themselves upon the earth at Nature's command, scattering ruin, desolation and death to every living thing in its path.

In a twinkling he will be transported to the Orient, or to Southern Africa. He will see the awe-inspiring grandeur of the Great Victoria Falls of the Zambesi river, and will derive a vivid idea of the magnificence of that most beautiful of earth's scenery—the gigantic gorges, foaming torrents, wonderful atmospheric effects, clouds of water, masses of rock and ravines of foliage, with a chasm twice the depth of Niagara, sending up columns of spray visible for twenty miles; the um-

It Has Grown to Immense Proportions Within a Few Years
—Resume of the Past and Forecast of the Future.

BY HECTOR J. STREYCKMANS

brageous nooks and inlets above the falls, and the rushing, foaming rapids, as the waters hurry through the rock channels to the great brink, dropping sheer over the stupendous rent in the black basaltic bed a distance of 360 feet.

This will perhaps be followed by a humorous subject, and father and child will leave the theater with smiling faces, having entered the place for entertainment, and having unconsciously been educated. It must be conceded that this pictorial representation of distant countries will promote interest in youth, and the study of geography will be impressed on the childish mind.

Better than Book Knowledge.

How many, many people are there in this world who could not be induced to peruse a book on natural history, yet will sit spellbound viewing animated pictures showing the life of creatures of the earth, the giants and pygmies of the deep, and

read the scriptures over and over again, and have listened to the life story of Christ from the lips of eloquent ministers of the gospel without manifesting emotion, were moved to tears by this pictorial presentation.

To arrive at a forecast of the future of this remarkable industry it is necessary to give a resume of the past, with the conditions prevailing, and carefully weigh the same with the opportunities for the future and the probable trend of public demand.

It is admitted on all sides that remarkable success has been shown. Take the experience of Mr. Harry Davis of Pittsburgh, the father of the moving picture theater in America. In June, 1905, when he opened a theater devoted exclusively to the motion pictures, the number and variety of subjects was small. Even under those conditions the venture proved such a tremendous success, and so im-



S. LUBIN.

One of the most conspicuous figures in the moving picture world is S. Lubin, the film manufacturer of Philadelphia. Mr. Lubin is the inventor of numerous devices used in the motion view business and he is an expert in every branch of the industry. The Lubin films are known throughout the world for clearness, beauty and immense variety of subjects employed.

the lower forms of animal life (magnified many times), in their natural surroundings.

The subject of vivisection has occupied the columns of the metropolitan press for many years. Without ostentation, and in a moment the moving picture intervenes and solves this perplexing question. It is no longer necessary to sacrifice our dumb animals on the altars of surgery, for the performance of an operation can be forever recorded, and reproduced before clinics all over the world. This system is now in vogue in England, and eminent surgeons in that country pronounce the results so gratifying that it removes forever the necessity of using living subjects in medical colleges.

The manufacturers of films have sent expeditions to all points of the compass. Incumbered by his apparatus, the operator has climbed the dizzy heights of mountain peaks; he has plunged to the bottom of the sea to wrest from nature the secrets of the dwellers of the deep; he has penetrated the jungles of darkest Africa; he has strolled along the Nile; he has endured the blistering rays of the desert; has breathed the sulphuric vapors of volcanoes; braved every danger, and has overcome every obstacle.

Scriptural History for Masses.

Among the biblical subjects it is only necessary to mention the Passion Play, which has experienced universal popularity. The writer attended a number of exhibitions of the above film, and it was interesting to note the effect of depicting such scenes. People who have probably

mensely popular with the public, that today Mr. Davis has a large string of theaters, elaborately fitted up, and in such choice locations as to make the rental thereof nearly prohibitive. Following his venture there are 10,000 moving picture theaters in America today.

Reason for the Popularity.

The question now arises, what was the cause of this wonderful growth? It was certainly the purveyance of an article desired by the public. It is to be marveled at that interest should be evinced in motion pictures of foreign lands, the reproduction of historical events, and the beauties of nature?

The writer has never met a person devoid of a desire to travel. While it will be conceded that it is an education within itself, but few of us are enabled to gratify our cravings, for various reasons. The rich man, perhaps, is not so situated as to be able to drop the cares of his business affairs, or is deferred by the discomforts of a sea voyage and the hardships of travel. The poor man has not the wherewithal—and that is reason enough.

Now, the film manufacturer does the traveling for us. He brings to our doors the sunny skies of Italy, the icy fastness of the arctic regions, the blazing deserts, the streets of Paris, the canals of Venice. We can behold the reproduction of the darkest jungles, the denizens of the forest, the diamond mines of South Africa in operation, and the mysteries of India. The moving picture has taken us to the Flowery Kingdom and to the land of the Cherry Blossoms, to be entertained

by the charming Geisha girls. In our travels he has eliminated all discomforts, inconveniences and danger and, like the wonderful fairy of our nursery days, with the projecting machine for a magic wand, we have been transported instantly from place to place.

Scenes of Fire and War.

He has taken us to the stricken city of San Francisco and enabled us to witness the effects of the fearful catastrophe which annihilated the town, the fury of the elements, the anguish of the victims, and brought to our very eyes such a realization of the needs in the circumstances that if Providence should decree a like fate to any of our sister cities the appeal for assistance will be anticipated.

We have seen the actual reproduction of the battle of Casablanca, photographed with absolute accuracy of detail, at close quarters and in the actual zone of fire, and as we beheld the wild charge of the splendidly mounted spahis, the hand-to-hand encounter between the French and the Moors, the carnage of the battle field and the dangers of war, an irresistible thrill of patriotism and homage to our own heroes possesses us, more potent than the reading of a hundred histories could accomplish. In fact, when some of our belligerent statesmen would counsel the opening of hostilities, a pictorial representation of an actual battle field might persuade them to agree with Sherman that "War is hell," and conserve their energies in the interests of peace.

We have all heard of the wonderful Cinderella and the thrilling stories of Arabian Nights. It has been left to the moving picture man, through the application of the highest art of photography to bring into actual existence those mythical beings so dear to the childish heart. These pictures are so quaint, interesting, and marked with such magical incidents that many a dignified adult will bless the existence of a little Tommy or a Gladys whom he can accompany to the moving picture theater.

Affairs of National Interest.

Many of the leading powers of the world have taken official cognizance of the moving picture, and important incidents bearing upon affairs of state have been recorded for posterity. The Emperor of Germany and the King of England have shown marked interest in motography.

In England the motion pictures have served as animated newspapers. Incidents of the moment are photographed, and their reproduction tends to increase popular interest in matters of passing interest. The possibilities of this branch of the industry alone are unlimited. In the daily press not a day passes that something of interest is not recorded. For example, it frequently occurs that on a cold, wintry day, a fire will break out, and the engines will dash to the scene. There is a fascination in witnessing large conflagrations which is irresistible. Young and old will follow the clanging bells, and as if by magic a crowd will congregate to tax the patience of the police. It will not be gainsaid that the exhibition of such pictures would attract a wide patronage, especially if heroic deeds are performed, and the streams of water freeze into glistening stalactites.

Important Event Overlooked.

We will take an event which recently occurred in Chicago; viz., the laying of the corner-stone of the new County building. The ceremonies were impressive, and thousands of people gathered at the corner of Clark and Randolph streets to see Vice-President Fairbanks and the brilliant ensemble of notables who took part. The whole was capped by a military review, and when Colonel Stuart and Capt. Larson, at the head of the cavalry, passed the reviewing stand and their flashing sabers sprang to the salute, a burst of spontaneous enthusiasm manifested itself in a roar of cheers. Moving pictures of this event would have attracted wide interest, and should have been preserved as an official record.

When the enthusiastic baseball fan arrives at the overcrowded park too late to secure admission, would he not gladly attend the moving picture theater and see with his own eyes the wonderful three-base hit which won the game for his favorite team, instead of voicing his regrets?

During the past week interest has been centered in the Stock Show. We have all read how the Armour team, composed of six splendidly matched Percherons, carried off the honors, as they did all over Europe. Would not the motion pictures presenting the highest type of equine perfection prove of interest to the public?

It is needless to recount the possibilities in this direction. The doubter can be referred to the columns of any newspaper for subjects of interest.

In this connection, it may be well to note the effect upon the metropolitan newspapers. It cannot be foreseen how such pictures could fail to promote general interest in the daily press, and the near future may see every newspaper equipped with facilities for the exhibition of moving pictures of matters covered in the reading columns.

Film Makers Progressive.

The manufacturers of films have shown a marked desire to keep pace with the demand. In a recent issue of THE SHOW WORLD statistics were presented showing that during last year the output of new subjects alone was more than trebled,

and at one time the Powers and Edison companies were each 800 machines behind in filling orders. The manufacturers have invested millions of dollars in the enterprise, and have signified their willingness of exerting unbounded resources.

The opportunity afforded the public of witnessing, for such ridiculously small cost, the manners and customs of foreign peoples, and places of interest throughout the world has met in the past, and cannot fail to meet in the future due appreciation.

The volume of such subjects which have been reproduced in motion pictures, while large in numbers, is so infinitesimal when compared with the vast untouched field, that we may quote Will G. Barker, of London, Eng., when he says that as yet the earth has been merely scratched. As an example, we may consider the city of Chicago, where there are hundreds—we might say thousands—of places of interest which have not been seen by people who have spent their lives within its limits. We may take the stock yards as an instance, which are thronged daily with visitors from other lands and cities, and which countless Chicagoans have never seen. If all the cameras in the world were utilized to take a pictorial reproduction of interesting subjects in the United States it would be a labor extending for endless days, and it would take an eternity to exhibit that collection of films in one moving picture theater.

Demand Exceeds the Supply.

The travel subjects thus far produced have served as an introductory, and they have proved so popular that the only limitations upon the growth of the industry will lie in the ability of the manufacturers to cope with the demand. A consideration of the work accomplished by them should settle any controversy on this point. The demands made upon these gentlemen were so sudden, and met with such quick response, as to meet with universal commendation. Expeditions were fitted out at tremendous cost, and every energy was bent to answer the call. It would be the height of fallacy to assume for a moment that these same manufacturers, who risked their capital and the lives of their employees at a time when the future of the industry was uncertain, will, now that the business is firmly established, relax their efforts. As one of the largest manufacturers in the world said recently: "The future supply of moving pictures depends largely upon the encouragement which those who exhibit them to the public give to the manufacturer. If you encourage us manufacturers to go on with such exploitation we will go to the furthestmost ends of the earth to meet your wants. No expedition is too big, too hazardous, or too costly to undertake, if the manufacturer feels that he has the whole of the trade at his back, and will duly support him on the return of the expedition."

Questionable Subjects Not Wanted.

As in all others, the law of the survival of the fittest is applicable to this industry. The demand has been so great for moving pictures of any kind that questionable subjects have been exhibited by men unfit to act as purveyors of entertainment. In the natural evolution many undesirable exhibitors will discover that they cannot exist unless they will elevate the program of entertainment offered. A discriminating public will not patronize the man who has nothing to offer but endless "chases" and ultra-sensational subjects, exhibited in a dingy place, ill ventilated, and adorned by a hoarse-voiced barker. The business has assumed a dignity that must be upheld, and the man who invests in a fitting place of exhibition, with a neat front, comfortable seats, good ventilation, and projects a high class film of interesting and educational subjects from a good machine will continue to prosper, and as his misguided competitors are compelled to withdraw from the field he will enjoy increased patronage. When the undesirable have been weeded out no man will open a moving pictures theater unless he is prepared to keep pace with the procession and the manager of a moving picture theater will stand upon the same plane as the director of a high class dramatic theater, and will possess the same qualifications.

Protective Association's Aims.

The organization of the United Film Service Protective Association bids fair to advance at one bound the entire industry. It is composed of the middle men between the manufacturers and the exhibitors, viz., the renters, who have gotten together for the purpose of eliminating existing evils. The united co-operation of these gentlemen, supported by the manufacturers, is bound to become the bulwark of the trade. Evils which could not be coped with by one individual can be wholly eradicated by the united effort. It is to be hoped that its work will be so effective that the public at large will indorse its actions; that a membership in that body will be considered an honor and a certificate of character, and that, like the Bar Association, its condemnation of an individual will bring upon the offender the wrath of popular opinion.

That the need of such an organization is urgent and will meet with the support of all identified with the industry is shown by the immediate organization of the exhibitors in Chicago to co-operate in every possible way with the United Film Service Protective Association. The object of the association is to discourage the exhibition of objectionable pictures, and the members are pledged not to patronize a film renter who supplies the saloon trade or places where no admission fee is charged, as it has been found that this class of exhibition is a serious menace to the uplift of the business.

The wedding of the camera with the microscope opened a wide field of subjects in the scientific world. The union of the phonograph with the camera will work a revolution in the dramatic field. The possibilities in this direction are too apparent to require mention. Suffice it to say that it will place within the reach of all the highest productions of dramatic art, and the refining strains of the best music in the world will penetrate the lowliest quarters. No success has been recorded in phonographic exhibitions owing to the barrenness of the accessories, but in conjunction with the moving pictures, with suitable stage settings, and the words and music emanating from the actual figures, it will present a fascination irresistible.

Recent experiments in electrical and photographic endeavor have discovered the feasibility of transmitting pictures by telegraph. The perfection of this wonderful invention will bear strongly upon motography. It is not at all improbable that when the great gridiron battle takes place next Thanksgiving day, instead of being gathered around a ticker we will watch the reproduction of the scenes as they are actually photographed by the camera man on the field.

When animated pictures shall have been made of all portions of the globe; when all the scenes described in the bible have been reproduced; when our children shall lose interest in fairy tales, and their elders in mythology; when humor has evaporated; when interest in current events has disappeared, and scenic and educational shall have passed away, then—and not till then—will the death knell of the moving picture be rung.

pation in the world, furnishing pleasure, entertainment and education to his fellow men; and his enjoyment of the fruits of his labors is perhaps more fitting than the frocked and silk-stockinged individual who has made religion a profession, and as the leader of an aristocratic flock demands and receives a princely salary.

Brief Gowns the Fashion.

At the first performance of The Girl Behind the Counter the audience was stunned for a few minutes when Lotta Faust appeared upon the scene. To stun a Broadway audience is no easy task, but the lack of gown worn by Miss Faust made even the most blasé "sit up and take notice." Brevity of gown is the most distinguishing characteristic of Laura Guerite's costume in The Gay White Way. She is described on the program as taking off Anna Held, but her taking off does not stop there.

Sothorn Appreciates Criticism.

"I am always under obligation to a man who criticises my work severely," says E. H. Sothorn. "I have no fight with the critics. They are my best friends, the gateways to success. Through them I learn where I can improve myself, can make my plays better. The player never can see all of his play at once. A painter can look at an entire painting. One can read a book entirely through, and judge it. But a player cannot do that with his work. The critic does it for



GEORGE K. SPOOR.

Sykes Photo, Chicago.

One of the leading figures in the moving picture world of Chicago is George K. Spoor, the Kindronie manufacturer. Although a young man, Mr. Spoor is a pioneer in his field and he is generally recognized as an authority on all matters pertaining to the motion view industry. He is president of the National Film Renting Co., head of George K. Spoor & Co., and associate owner of the Essanay Co., all of Chicago.

There is no field of endeavor in the world today which presents such opportunities as the moving picture industry. We will grant that the speedy returns from such an investment have in a major degree influenced the individuals who have entered the field, but every dollar earned represents manifold benefits to humanity. The moving picture man can pass the shivering urchin on the streets without a qualm of conscience that his membership in the clothing or coal trust has deprived the child of protection from the elements, or that his affiliation with the beef trust has made prohibitive the necessities of life. On the contrary, he can feel that he has perhaps been instrumental in providing that child with the only pleasure experienced, and he can enjoy the sweet repose of nightly oblivion unmarred by the fearful dream of meeting a persistent tailor with a striped suit, accompanied by a tonsorial artist to trim his locks at government expense, on the morrow. Unlike some of our "leading citizens" in the commercial world, when he reaches the afternoon of life and sees upon the horizon the great brink over which we must all go, he will not experience that frenzy of fear and desire to buy peace with his Maker by disgorging a portion of his wealth, accumulated through a train of oppression, anguish and suicide, by the purchase of a few libraries or the endowment of a few colleges for the already rich. The moving picture man can feel that he has been engaged in the grandest, noblest occu-

him. And then I have found another thing. The critic and the public generally agree. Of course, out of ten criticisms of a play there will be many small differences. But generally a criticism shows a play to be either good or poor. At any rate, the critic shows me wherein I am poor. He may be sharp, but I detest inane praise. The man who shows me where I can improve my work is my best friend, though I know him only through cold type."

Gowns Save Weber's Show.

It is Valeska Suratt's gowns that have saved the Weber show. One dress in particular every woman will want to see. It is an amethyst cloth gown, trimmed with gray silk braid. On the waist and skirt are fine knife platings of taffeta silk. Besides this wonderful gown, Valeska Suratt has other claims of greatness. She wears a hat that actually is conspicuous for its size. In these days that is saying a good deal.

Mme. Nazimova's Gown.

One of the most magnificent gowns seen on the stage in a long time was worn by Mme. Nazimova last fall when she opened in Countess Coquette. It was pearl white chiffon cloth, made princess. The gown was decolette. The bodice, which was cut square, was bordered with spangled embroidery, from which hung a deep silk fringe.

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THE ORIGINAL
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HYGIENIC ADVANTAGES OF ROLLER SKATING

BY EDWIN B. BARNES.

ROLLER skating, viewed from a physical culture standpoint, is one of the most healthful forms of exercise in which one can indulge, combining, as it does, recreation with muscular exertion in a way that is exhilarating, exciting, invigorating, fascinating and extremely pleasurable to the devotees of the art, whether they be experts or novices.

There is no exercise so health-giving as



E. B. BARNES.

A well known southern rink manager is E. B. Barnes, of Vicksburg, Miss., whose views on roller skating are given herewith.

roller skating, and the benefits derived therefrom, especially by young women, cannot be too highly valued, for from it they acquire a healthy, natural development, combined with a graceful carriage of the body, and a confident elasticity of movement, which is a delight to themselves and a source of envious admiration to all beholders, for there is no other exercise so well adapted for the development and display of a well-rounded figure as is roller-skating. Health is positively essential to beauty, either of face or form; health insures a clear, rich complexion, bright eyes, and an active, alert mind capable of entertaining as well as being entertained.

Physical and Mental Health.

Physical health is absolutely necessary for mental health, and vice versa, to retain that health, to obtain it, or to recover it, one must indulge in exercise that is at once health-giving and enjoyable—such is roller skating.

To one who leads a sedentary life, the benefits derived from the rollers are incalculable regardless of their age, weight or sex. I am frequently asked by anxious women, who, inclined to corpulency, are eager to reduce their weight: "Will skating take off flesh?" To all such I invariably answer, yes! But—one must be persistent, and have patience and perseverance and skate with that sole object in view. Skating constantly and continually, exercising and bringing into play muscles that are used but little in walking, naturally will have a tendency to improve one's physical condition, and in skating, endeavoring to maintain one's balance, one trains not only the mind, the eye, and the feet, but also brings into action, muscles of the back, shoulders, arms and legs as well.

In cases where the flesh is soft, composed chiefly of adipose tissue, this reduces the surplus weight of the body and restores one to normal condition again.

Puts on Flesh as Well.

On the other hand, roller skating will put on flesh as readily as it takes it off, exemplifying the old saying, that it is a poor rule that won't work both ways. By this I mean that if one who is poor in flesh, weak, puny and pale, because of thin blood and diminished vitality, will take up roller skating not only as a pastime, but for the good to be derived from it, the change in their condition will be a great surprise, not only to themselves but to their friends as well.

There is something peculiarly fascinating about roller skating: one becomes infatuated with the sensation experienced in gliding along with scarcely any perceptible effort or exertion in a manner very similar to a bird on wing, and one will prolong that sensation, skating mile after mile in perfect abandonment and enjoyment, when that same person if asked to "walk" around the block would do so with a very bad grace.

Exhilaration is Beneficial.

It is just because of this feeling of exhilaration experienced while skating that

its effects are so beneficial and far-reaching, for it is a well known fact that exercise taken willingly and while the mind is in a receptive mood is far more helpful than that taken in a half-hearted manner with a feeling of resentment toward the one who prescribed it.

For a growing boy or girl, roller skating is the very best exercise imaginable, for it will brighten their eyes, improve their respiration, round out the calves of their legs and increase the breadth of their shoulders and hips at a time of life when it is most needed.

Roller skating as a physical exercise is indorsed and advocated by many eminent physicians and clergymen the length and breadth of the land, and as a means of clean, healthful sport and amusement with no sinister baleful associations or surroundings, it stands unrivaled.

COMING CHRISTMAS THE BEST.

Arthur Sanders Tells of the Yuletide Season as He Sees It.

The most vivid Christmas in my estimation is the Yuletide which will soon be here. I have been in many different places at Christmas time; I have been in the east, surrounded by all the physical comforts supposedly constituting a befitting celebration of the day, and in the west where camaraderie supplanted chefs and their culinary arts, but I look forward to the coming feast with anticipation more pleasurable than my remembrance of Christmases now past. We, you and I, live in the future, not in the past. We build and learn by past mistakes. True, we improve and develop, but the foundation of our advancement is laid in the past.

In like manner we anticipate the great pleasures this Christmas will bring to so many of our dear ones to whom we can send little tokens of remembrance, and in fancy's eye we see them gathered around our Christmas box, or opening the packages sent by mail, and it brings to mind many a pleasant recollection of when we, too, were among those waiting, thinking and wondering what we would receive; but happy now because we are able to make others happy. Now we understand what was impenetrable then: "It is more blessed to give than to receive."

And it seems to me that if the players,

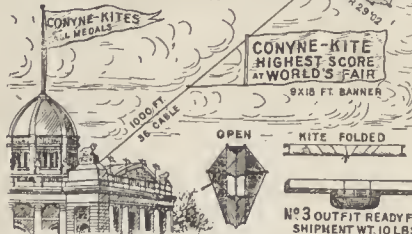


ARTHUR SANDERS.

the followers of Momus and Comus, if they would bring into their every-day lives some of the congeniality, the cheer and the charity that they portray in their characterizations back of the footlights, Christmas would be more and mean more to them. If the heroine forgave people in real life as easily as she does the lay figures of the dramatist, if the comedian would make others as merry as those who purchased seats and the hero endeavored to do good as he does in the play, the dramatic world would be a sweeter, kinder world to live in and better work would be done by those who live, love and die within its sphere.

So you see I am unable to write my impressions of my most vivid Christmas because I anticipate it; and next year mayhap I will be in a similar quandry because I realize that anticipation is the greater part of realization.

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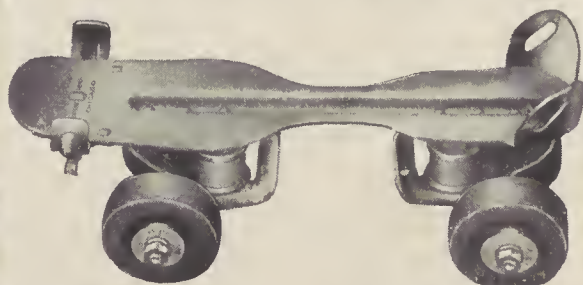
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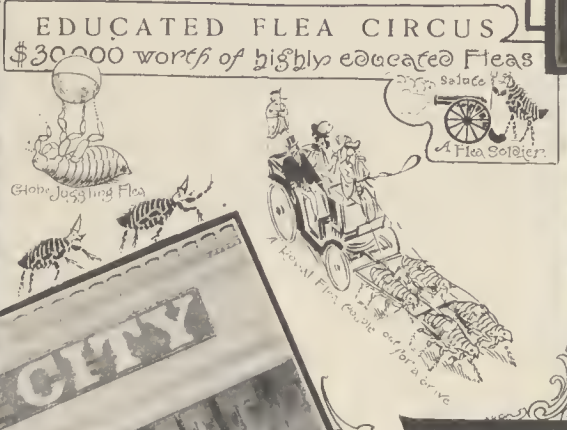
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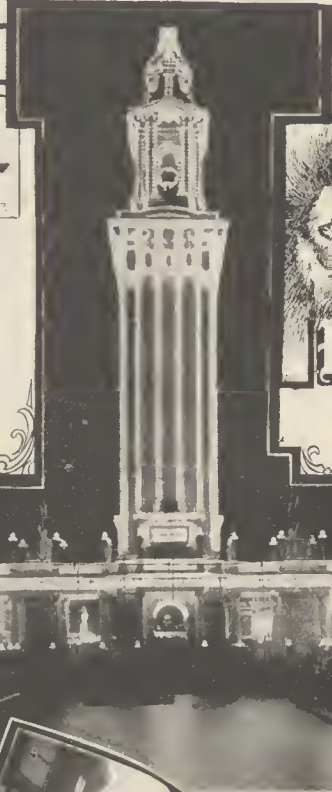
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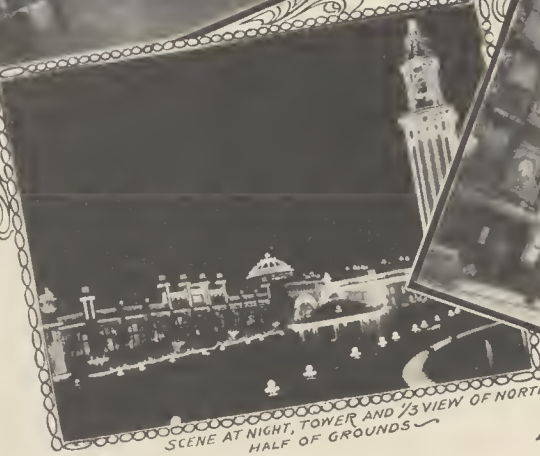
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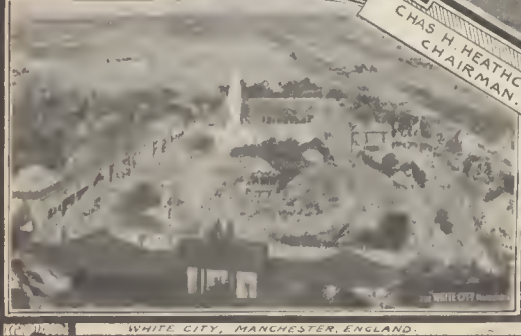
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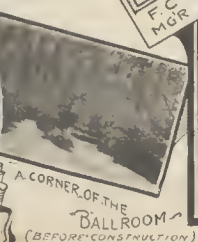
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A Showmen can always rely upon fair dealing and liberal
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S We consider your interests are our interests.
E We boom all shows to the fullest extent.
The White City, Manchester, is a proved success.
The management of the White City, Manchester, is in
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The White City, Manchester, is situated on a street car line. 12 minutes ride
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Press and public unanimous in their praise of this institution.
The White City draws upon a population of 7,443,553 within a
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AMERICAN MUSICAL COMEDIES FOR LONDON

BY OUR OWN CORRESPONDENT.

LONDON, Dec. 10.—Messrs. Dagnell & Norman, the lessees of the Shaftesbury theater, have been busy with Fred C. Whitney the influential American manager, for a long season of American musical plays at their well-appointed house in Shaftesbury avenue. The company is to include only English artists, unless, of course, there should be a part which calls imperatively for an American actor. The pieces, on the other hand, are to come from across the Atlantic. No definite selection has, as yet, been made as regards the first to be presented, but the choice practically rests between two. The first is a romantic opera dealing with the career of, and named after Rob Roy, which has enjoyed a successful run with you. The music is by Reginald de Koven, who may be remembered as the composer of Maid Marian, produced several years back at the Prince of Wales's. The second piece bears the title of The Motor Girl, the score being by J. Edwards, an Englishman by birth, who has been resident in New York for fully fifteen years. These, however, are only a couple of the many pieces contained in Mr. Whitney's dramatic wallet. With an experience of many years to fall back upon, and the determination to do everything thoroughly and artistically, there is abundant reason to believe that Mr. Whitney's hope of winning the favor of London playgoers will be speedily realized.

John Ringling is in London, staying at the Hotel Cecil, and looking very happy, who would not after buying a show like Bainum's at "cat's meat" price?

Growsome Sketch Presented.

A Stroke of Business, written by Arthur Morrison and Horace Newte, and founded on one of the first named author's graphic stories of mean people, was produced at the Kingsway theater as a curtain raiser to the successful Irene Wycherley. The sketch from life, for it is little else, shows how a rascally skintint village shopkeeper, Daniel Piker, hears of the approaching death of his Aunt Sarah in London, who has left him her little fortune of over £100 on condition that he will bury her in her (and his) native village. This greedy man discovers, however, that the railroad company will require one shilling a mile for the conveyance of dead bodies, whereas the transport of her living is but one-twelfth of that amount. He insists, almost by force, upon bringing his aged aunt to spend her last remaining hours under his roof, thinking the journey will accelerate her end. Nothing of the kind happens. Her native air and the local ale revive her, and she consumes with relish the two chops which her miserly nephew has provided for the funeral feast. The local practitioner entirely disagrees with his London colleague, and declares the old lady fit for many a year yet. Thus the mean one's great "stroke of business" proves that he has made a very bad "miss cue." The piece, although splendidly written, was a little depressing to the audience, owing to its sordid details, and was none too favorably received. In a thankless part, Norman McKinnel played well as Piker, Miss Adie Boyne made an acceptable Mrs. Piker, and Miss Frances Ivor as Aunt Sarah gave us a touch of true comedy.

Ovation for Edward Compton.

At the Fulham Grand theater, Edward Compton opened for a week's run with David Garrick. Of course Mr. Compton was the central figure, and he received quite an ovation. In a well-selected company playing well together, mention may be specially made of Dennis Clough as Tom Tallyhant, Henry Crocker as Alderman Gresham and Philip Gardon as Mr. Rumbelow. The parts allotted to the women were well sustained by Miss Philis Relph, Miss Marie Haffell and Miss Zoe Davis.

The success of The Sins of Society at Drury Lane, has been such that the contemplated revival of that play at Easter has been definitely decided upon. There will be few, if any, changes in the cast. It is very unusual for a Drury Lane autumn drama to survive the production of the pantomime, but there is at least one precedent, that of The White Heather, with its wonderfully realistic presentation of a fight between two divers "full fathoms five" under the sea.

Covent Garden opera is still in full swing. In the past week we have had La Traviata, Germania, Lucia di Lammermoor on the first three days. Thursday gave us Carmen at the matinee, and Adriana Lecouvreur in the evening, whilst on Saturday, Mme. Tetrazzini gave us a taste of her quality as Gilda in Verdi's Rigoletto. One of the numbers sung by her, "Caro nome," received such acclamation that it was impossible for her to sing the coda, and she repeated the latter part of the song. The lady named has caused quite a sensation here. Sig. Sammarco, as the Jester, was at his best both in voice and acting, and Miss Maud Santley splendidly interpreted the part of Madalena. On Friday opera gave way for the fancy dress ball, which, like all undertakings handled by Frank Randle, was as brilliant as its predecessors.

We have sustained a severe loss by the death of that sound actor, Henry Kemble, who passed away recently at Jersey (Channel Islands), at the age of sixty. Conscious to the last, his thoughts were all for his friends, and on his end approaching he telegraphed to Sir Squire and Lady Bancroft, "All is over; God bless you." As my good friend Carados says: "It was the exit speech of a very capable actor, and a most estimable and accomplished man."

Lady Brampton has quickly followed to the great unknown her husband (better known as Mr. Justice Hawkins, than by his title) for she "went over" yesterday week. Before her marriage to the famous "hanging Judge," she was known on the stage as Miss Jane Reynolds, and was associated with Buckstone in many of his Haymarket successes. She took a keen interest in the stage to the end.

A new version of The Cuckoo as adapted from Meilhac's Decore by Charles H. E. Brookfield, is to be presented by Messrs. Gatti at the Vaudeville. Charles Hawtrey and Miss Sarah Brooke are in the cast.

John Bull's Other Island was played last Saturday afternoon by the Vedrenne-Barker company at Dublin and patronized by Lady Aberdeen and the Viceroy. All the company had the honor of presentation to his Excellency.

Beerbohm Tree Makes Hit.

Perhaps the principal theatrical event of the week was the production at Cardiff (South Wales), on Thursday last, by Beerbohm Tree, of the long expected solution by Comyns Carr of The Mystery of Edwin Drood, which Dickens did not live to fathom, or rather disclose. Mr. Carr has written a most powerful play, and he is to be congratulated on having such a superb actor as Mr. Tree to delineate the part of Jasper, a character which stands out alone, and one which in the hands of "the master" of His Majesty's theater showed not only careful study but positive genius. Once more has Mr. Tree scored, and from the rise of the curtain until its fall, where in his dying moments Jasper joins the hands of Rosa and his nephew, a hushed house listened with rapt attention, only to break out into tumultuous applause. Not a fault could be found with the support, for the cast included William Haviland as Grewgious, Basil Gill as Edwin Drood, G. A. Anson as a most amusing Durdles, Claude Flemming as Crisparkle, and Miss Hutin Britton as Helena Landless.

At the Yiddish theater, Whitechapel, I attended to "assist" in the production of what is described as an "historical opera" in four acts, by S. Feinman, and entitled The Jews in Babylon. The plot deals with the captivity of the Jews in the hands of the tyrannical Isdagor, Caliph of Babilon. Interwoven is a pretty little love story in which the Caliph's daughter, Princess Saron (charmingly played by Mme. Dinah Feinman) and David (Mr. Gusofsky), the nephew of Akibah, head of the exiled Jews, figure prominently and are the means of obtaining freedom and happiness for the oppressed. Mr. Feinman made an imposing Zedikiah, the false prophet, a role he is exchanging on alternate nights with Mr. Rosenthal, and Mme. Keyzer's fine soprano voice was heard to considerable advantage in the part of Deborah. Prof. Ferdinand Staub, who is responsible for the score, which is tuneful and generally satisfactory (the choruses and concerted pieces showing painstaking work, and the orchestration exceptionally fine) conducted at the premiere. The opera was carefully and correctly staged and was warmly received by a very large and fashionable audience of "the people," which included many ministers of the Jewish faith. Israel Zangwill was a delighted spectator.

Bernard Shaw's New Play.

Just a word about George Bernard Shaw's Caesar and Cleopatra, produced at the Savoy before a large and fashionable audience, which received it with enthusiasm. It is indeed difficult to criticize a piece of this character for it is cram-full of epigram and pawky asides, and once more one wonders whether Mr. Shaw is to be taken seriously or not. However, it is a most powerful play, dealing with the ancient Egyptian story on entirely new lines. Forbes Robertson and Gertrude Elliott, in the name parts, scored heavily from start to finish, and were accorded a hearty reception. Percy Rhodes did well as Rufio (Caesar's lieutenant), and Ian Robertson made a distinct impression as Britannus. The play was beautifully staged and reflected great credit on the management of Messrs. Vedrenne and Barker.

Roy Horniman's clever comedy, The Education of Elizabeth, originally produced at the Anello, tonight found a new home at the Haymarket. The play has been improved by important alterations in the fourth act and is full of brightness.

Florodora still retains its popularity. J. Bannister Howard's company opened to-night at the Camden theater, I hear, to record business. Fred Eastman has made Tweedledee a part of his own. Miss Maisie Ellinger and Miss Edith Housley sing and act well as Dolores and Lady Holroyd, respectively.

The most interesting item to record is

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the seventh annual matinee of the Water Rats, which was celebrated this afternoon at the London Pavilion, and a right merry time was spent. The Pay's energetic manager, Frank Glenister, has arranged a mammoth program comprising nearly eighty turns, and among those who time permitted to appear, were Wilkie Bard, George Robey, Harry Tate, the McNaughtons, Alice Lloyd, the Kellinos, Ethel Newman, the Poluskis, Blanche Gaston-Murray, Lily Burnand, Bessie Slaughter, Wilson Hallett, Gus Garrick, Morny Cash, Master Clifford, Billy Williams, George D'Albert, Barney Armstrong, Laurie's Juveniles, Lily Shaw, the Flying Weavers, Rich and Rich, and Harry Cluff and Molly Maguire. The feature of the afternoon was the presentation of an original sketch entitled The Popular Workhouse, a little matter of Rats and Taxes, to the concoction of which Wal Pink pleads guilty, but indicts Fred Karno as an accessory before the fact. The music, by J. S. Baker (sixth conviction); the scenery, by Begg-Borrow & Kopp. So ran the program. The sketch itself, which dealt with the parochial scandals at East Ham & Hammersmith workhouses, went with a scream from start to finish. The "Grand Order of Water Rats" was founded some years ago for the purpose of cementing good-fellowship amongst members of the musical hall profession, and for dispensing charity to those who may have fallen upon hard times, and the club, for such it is, in-

cludes in its membership all the leading men of the vaudeville stage. The officers for 1907 are: King Rat, James Allison; Prince Rat, W. H. Clemart; Bank Rat, Edwin Brown; Test Rat, Fred Ginnett; Musical Rat, C. McConnell; Scribe Rat, W. H. McCarthy; and Trustees, J. W. Cragg, P. K. R., and Edwin Brown. B. R. The Water Rats are in the pink of condition.

Maurice Jacobi, who until lately yielded his baton at the Tivoli, and was assistant director at the Coliseum, has been appointed musical director of the Moulin Rouge, Paris.

Kate Warner, daughter of the famous variety agent, Richard Warner, was married at the Borough Synagogue last Wednesday, to Martin Mendelssohn, before a large "house," including most of the leading lights of the variety stage. The presents were worth a fortune. The reception at the Trocadero in the afternoon was a delightful function. Mazeltov!

Miss King is Queen.

While Hetty King is playing there is no more interested nor enthusiastic person in the audience than her husband, Mr. Luck. He stands at the back of the theater, watching her just as if he never had seen her before. Immediately her turn is over he hurries back to her dressing room to wait for her and take her to a quiet little supper.

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GLEANINGS FROM THE CHICAGO RIALTO GOSSIP OF PLAYS AND PLAYERS

WING to the fact, probably, that Arizona, The Virginian, The Girl of the Golden West, et al caused pleased smiles of satisfaction to spread over managerial countenances as they computed the box-office receipts, Paul Armstrong dramatized one of Bret Harte's incomparable western sketches, Salomy Jane, in which Eleanor Robson appeared at the Grand Opera house last week. The play, brimful of action and adorned by Armstrong with some thrills and frills of his own, allows opportunity for gun play, thrilling escapes and passionate wooing, showing in decided fashion that members of our best families relish a little polite melodrama now and then. Miss Robson, as the heroine, was captivating, coy and emotional to a degree. The assisting company, which includes H. B. Warner, Scott Cooper, George W. Wilson, Earle Brown, Thomas Graham, Ada Dwyer and Donald Gallaher, is notable and the scenic settings provided by Liebeler & Co. are particularly splendid. Salomy Jane will tarry in Chicago for four weeks; lovers of good entertainment will probably have frequent recourse to the Grand Opera House during that period.

The Four Mortons Please.

Seemingly, George Hobart is an inexhaustible machine; Chicagoans have been allowed to gaze at his handiwork this season in playhouses of different class and interpreted by actors of different worth. The Big Stick, which he probably wrote for the Four Mortons in an afternoon, will not, as shown at the Great Northern last week, add to his reputation. The Four Mortons, however, are not dependent upon scribes plenipotentiary of lyrics and jests, so this season's offering of the quartette pleased the Great Northern clientele and drew large houses all week. Specialties introduced during the action of the piece by Clara and Paul Morton were the brightest spots of the entertainment. The chorus was of average pulchritude and the scenic settings in good taste. This week, Just Out of College is offered.

Neighborhood Homes of Drama.

A special and noteworthy production of The Shulamite at the Bush Temple last week, with Adelaide Keim in the role formerly portrayed by Lena Ashwell, marked the highwater mark in resident company endeavor of the season. A production of this magnitude and beset with dramatic difficulties did not prevent the Bush Temple players from giving the piece with telling effect and rising above adequacy. The deeper moments of the play, overburdened with "soul-suffering,"

display were coped with fully by the members of the resident company. Beryl Hope, James Durkin, Morris McHugh, Grace Rauworth, Guy Coombs and Worley Birch portrayed the leading roles. The stage management and mountings were well up to the standard.

Good Melodrama at People's.

On the Stroke of Twelve, produced under the personal stage direction of Frank Beal, engaged the attention of the People's stock company last week. The piece belongs to that period when situations were more thought of than specialties, and as a result the seetholders were kept leaping from one emotion to the other with alacrity. The company was fully satisfying in their various characterizations and the scenic investiture tasteful.

The Lost Paradise was the vehicle employed by the stock company at the Marlowe theater last week to fill the pretty little playhouse at every performance. Doris Mitchell, as usual, did splendid work in the leading feminine role and the oth-

Shadows on the Hearth, Arthur C. Aiston's drama of plain folk, pleased large crowds at the Columbus last week. The sentiments portrayed were plausible and the comedy legitimate. The company and scenic effects helped the piece in finding favor. The Lost Trail is being followed by a large company this week. Grace St. Clair and Frederick Smith head the company.

The Bijou and Criterion theaters are offering good attractions with gratifying results.

Panama, a three-act musical comedy by Hunter, Freeman and Brynn, is drawing large crowds to the Pekin. Harrison Stewart, Mat Marshall and Abbie Mitchell are the principal players.

Popular Plays that Continue.

The Man from Home, one of the most legitimate and delightful comedies seen in Chicago for a long time, is holding a grand closing rally at the Studebaker before migrating to the Chicago Opera house. To neglect seeing Will T. Hodge

dancing he has gained an enviable reputation, and his pupils are now filling positions with the leading organizations in the large cities of America and Europe.

Prof. Ridge also conducts conservatories where every branch desirable or requisite in a perfect musical educa-



PROF. PETER J. RIDGE.

A man widely known among professionals is Prof. Peter J. Ridge, manager of the Western Dramatic Agency and the Great Western Stage School, 127 La Salle street, Chicago. He is a teacher of marked ability and has graduated many well known theatrical folk. He is the originator of flat-foot buck dancing and his dancing school has become famous. Every pupil is guaranteed a place on the stage after graduation. It is this that has made Prof. Ridge and his methods so popular.

er members of the company were entirely satisfactory in the minor roles. This week a pretensions revival of Sappho is holding the boards.

Lottie Williams at the Academy.

Lottie Williams, a clever actress possessed of dancing ability and a sweet singing voice, headed the cast which presented Josie, the Little Madcap, at the Academy last week. Many clever specialties, a pretty chorus, and tuneful musical numbers made the play worth while. This week, Ninety and Nine, a dyed-in-the-wool thriller, is attracting large crowds. Ramsay Morris, who combines the sins of press agency with melodrama writing, is the author.

Through Death Valley, the last word in anguish and potent dramatics, was the offering at the Alhambra last week. The play proved thoroughly acceptable to large audiences and the cast was up to the standard. Panhandle Pete, a cyclonic medley of nonsense, is the attraction this week. James Francis Sullivan, a member of the late Girl Rangers company, is portraying the title role with success.

in the Booth Tarkington-Wilson play is to miss the acquisition of a pleasurable remembrance. Olive Wyndham, a clever young Chicago girl certain of accomplishing much in a theatrical way, and Eben Plympton are the more notable of a splendid cast.

The Girl Question at the La Salle is making a record run with the ease of a La Salle success, and A Knight for a Day at the Whitney is marking time merrily. At McVicker's, The Clansman is purveying melodramatic thrills for those who care for that sort of thing.—J. P. R.

PROFESSOR P. J. RIDGE.

Dramatic School and Theatrical Agency Proving a Great Success.

Prof. P. J. Ridge, in his Great Western Stage School and Theatrical Agency, has met with continued success during the past year. He is too well known in the world of entertainment to need an introduction in these columns. As a teacher of stage



PETER J. SCHAEFER.

Peter J. Schaefer is interested in numerous amusement enterprises in Chicago and is widely known throughout the west. He owns a number of Penny Arcades and Five-Cent Theaters now in operation in Chicago.

tion may be obtained under the tutelage of eminent instructors, and where he perfects the education of all those who desire to enter professional life, in either drama, opera or vaudeville. The acts are rehearsed with full music and stage accessories, and given such careful preparation that they are perfect before being presented to an audience.

Being heartily indorsed by managers and theatrical agents, Prof. Ridge encounters no difficulty in securing engagements for his pupils.

KENMORE'S REVIEW

(Continued from Page 8.)

presented at the Illinois theater, has already been termed in these columns an affront to playgoers of respectability. It is worthy of mention that the engagement has been extended and is most prosperous. A clever cast assists in flaunting its indecencies.

Many Excellent Comedies.

Besides the musical comedies mentioned in this review there have been a great many offered at the Great Northern, the resident companies at the LaSalle and the Whitney Opera house are prospering, and the colored players at the Pekin theater have offered several original pieces during the last season.

Grand Opera was put forth during the season of 1907 by the Metropolitan Grand Opera company, the San Carlos company, and the Italian Grand Opera company, now offering the best operas at the International theater.

The melodrama situation in Chicago has shown a decided improvement during the last season. The day of the lurid play in the popular priced houses is almost over. The plays which are written now by Blaney, Kremer, Owen Davis and men well acquainted with the field are becoming more and more like musical comedies. The specialties introduced incidental to the action of the piece are appreciated rather than the frantic efforts of the villain to place the heroine under a saw-mill. The whole tone of melodrama has changed for the better. The audiences at the popular-priced house are progressive and demand that their entertainment advance with them.



AARON. J. JONES.

The Napoleon of Chicago amusements is Aaron J. Jones. He is financially interested in numerous amusement enterprises and with Adolph Linick and Peter J. Schaefer he operates several motion picture theaters and the beautiful Orpheum,

were splendidly interpreted by Miss Keim, and, considering the brief time allowed for preparation, her work in The Shulamite marks a notable achievement in her career as a stock actress. This week, Leah, the Forsaken.

Monte Cristo, without James O'Neill, was offered by the Patrons stock company at the College theater last week. The thrilling situations, melodramatic speeches, and opportunities offered for scenic

PROSPEROUS YEAR IN QUAKER CITY

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Many Unique Features Mark Theatrical Season—Review
of Shows and Comments.

BY WALT MAKEE

PHILADELPHIA, Dec. 14.—It is safe to say that the year about to close will go down into theatrical history as one abounding in unique features with the purveyors of amusement in this city. In retrospect one might be tempted to doubt the physical possibility of so many important events occurring in such close proximity. Philadelphia is no longer a tank town; neither is it being a burg. Philadelphia has become, at last, a sure-enough city on the show map. The erection and opening of new playhouses, the kaleidoscopic shifting of policies in old and new theaters, the peculiar admixture of good and bad business,—each adds its interest to the vista of the past,—lazy with the smoke of managerial warfare; brightened here and there with glittering first productions. Strangely enough, activity has been most pronounced during the last six months. Three new theaters began their career in that time, and a fourth is now in process of construction. The new German theater, in Girard avenue, built by subscription from the foremost German-Americans of the city, opened its doors to the public, offering a typical German stock company in a rapid repertoire of everything playable, from farce to Ibsen, from light to heavy opera. The company proved to be an excellent one and under the capable management of Messrs. Hanisch and Adicks the project has met with great success. It is said that the stockholders are receiving thirty per cent upon their investment, which may or may not be true,—but this much is true,—one of the heaviest stock holders recently refused an exorbitant offer for his holdings. The theater has the advantage of being located in what once was and still is, to a great extent, the real "Germantown" of the city.

New Forrest and Vaudeville.

While the interest attracted by that theater was sectional,—the New Edwin Forrest, opening its doors in early September, appealed to the general public, but particularly to the lovers of high-class vaudeville. The Forrest, and its row of little shops, replaced one of the city's landmarks,—the Lippincott Mansion, and was a firm expression of the westward progress of business enterprise, and the centralization of finance at Broad and Chestnut streets. This was to be the permanent home of Advanced Vaudeville here, but that form of entertainment will not, according to rumor, remain at home much longer. The house is said to be jointly owned by Messrs. S. F. Nixon, Felix Isman and Klaw and Erlanger. The opening of the Adelphi, a sister house to the Lyric, and under the same roof, created widespread interest. It is controlled by the Shuberts and was opened by Joe Weber & Co., in September, since which, splendid bookings have continued.

All three of these new theaters are of modern, fireproof construction and are types of the apex of architect and builders' arts. The William Penn theater, now partly completed, was the enterprise of the late G. A. Wegefarth and was being built by public subscription. It is a gigantic project, the pet of a successful manager's brain.

Wegefarth a Master Manager.

Wegefarth leased the Grand Opera house in this city about five years ago. It had practically been a failure before he acquired the lease. Under his direction it prospered. He conceived the idea of building an immense auditorium in West Philadelphia,—a section of this city containing almost half the entire population, and lying upon the west bank of the Schuylkill, but which, to date, is without a playhouse. Wegefarth believed the playgoers of that territory as well as his many patrons at the Grand, would readily support him in the William Penn project. But things began to go wrong from the laying of the corner stone. Labor strikes interfered. The cost of building material advanced. Subscriptions were not taken up as rapidly as they should have been. The rent of the Grand had been increased. A serious stomach disorder seized the popular manager and these things combined to prey upon his mind, until at last, Wegefarth died of self-inflicted gunshot wounds. At this writing, the stockholders are endeavoring, in a half-hearted manner, to reorganize and complete the theater. Some day the theater will be built and it will stand as a substantial monument to the memory of a master manager.

Three Resident Companies.

The inauguration of three new resident companies was another feature of the latter half of the season of much interest to play-lovers. In fact there were four stock companies formed: the first being that at the new German theater, of which mention has already been made. Edwin Middleton and George Barbier, both actors, and prime favorites here, made arrangements with Messrs. Kaufman and Miller of the Forepaugh theater and installed a stock company at that house. With the possible exception of one week, the company has done a remarkable business. An atmosphere of continual harmony pervades the place. The general business of

the organization is looked after by Mr. Barbier, while the stage is directed by Mr. Middleton. Both gentlemen play leading parts in each bill. Two performances a day are given and melodramas have been almost tabooed. Special scenery is painted for each production and an intelligent clientele has been drawn to the house, despite the fact that it is located in the Tenderloin.

Practically the same sort of experiment was made by Messrs. Maurice Stanford and Earle Western, two young actors who came from a brilliantly successful season at Wildwood, N. J., and leasing the Empire theater, at Frankford, installed a stock company. The house had been a hoodoo. It required about a fortnight of herculean work to remove the curse, since which a turn-away business has ruled. Two melodramas are given each week, with matinees Wednesday and Saturday.

replacement by combination shows are rife at this hour. Keith's current programs display a good percentage of acts which within the past few weeks were booked by the syndicate.

Philadelphia has been favored by several first productions and in turn has favored them. Also, Philadelphia has been insulted with inferior road shows masquerading in the guise of first or original companies.

Popular Price Houses Win.

Taken as a generality, the popular priced houses have made big records this season. Blaney has done exceptionally well, the record being marred in but one or two instances. The Girard has played to capacity more often than otherwise. The National has had its liberal share. The Park has probably maintained the record of last season. The Grand, before

slump is in the public nose. Big enterprises are halted. Factories here and there have laid off their men. Yet orders are plentiful. The rich are retrenching. Many prominent industrial men are of the belief that the forthcoming holiday season will call the bluff of the financial jugglers and set things right again. Let it be hoped that it will, for there are splendid prospects in store for this city in the amusement line. There is the projected park on Petty's Island; the American Motordrome company's three-mile auto-track; the Hammerstein Opera house project; the promised Belasco theater; the Frohman stock company and plenty of fine new productions just hiding around the edge of the new year waiting for the call of the cash to make their initial bow to the amusement loving public.

Brief Mention of Current Events.

The chief attraction this week is Puccini's *Madam Butterfly*, in English. Local critics lavished praise upon Manager Savage for his production and upon the individual singers. Business has been record breaking and the opera promises to

ROGER IMHOF

THE BELASCO OF BURLESQUE

FEATURED WITH THE EMPIRE BURLESQUERS.

Then came the Orpheum Dramatic Stock Company to the Chestnut, which had been dark for many months at the expense of Percy G. Williams, who had obtained the lease, to the tune of nearly \$1,000 a week. Grant Laferty, formerly of Keith's local staff, was installed as manager. The house was practically rebuilt from cellar to dome. Harry McRae Webster was secured as stage director and a company of high salaried artists was engaged. The apprehension of the opening weeks has been substantially dispelled and the performances are now marked by capacity attendance. So popular has the organization become that Zaza is now running in its second week; an almost unprecedented thing for local stock enterprises.

The Vaudeville Battle.

The battle of the bills between the vaudeville factions awakened great interest in this city. It is doubtful, from the standpoint of an unbiased observer, whether either side made much money during the fight. Fighting is always expensive and the increased salaries paid to vaudeville performers, and the heavy advertising carried on, quite naturally reduced profits. The big billing also drained patronage from the legitimate houses, most of which are controlled by Messrs. Klaw & Erlanger and their associates, and thus a sort of flank movement in reduction of financial gains was precipitated. Such profits as were made by either side were probably small, if profits were made, and one may be quite certain that the invaders as well as invaded were glad to cry quits. Advanced Vaudeville continues at the Forrest, but rumors of its

and since becoming a Stair & Havlin house, seems to have picked many winners. In the burlesque field the whirl of the wheels, has drawn good crowds into its vortex. Three out of the four burlesque shops have done exceptionally well. But when the poor become spendthrifts, the rich retrench. Certainly the rich have not proved themselves good spenders in the past six months. True, they paid well to hear the Merry Widow with her songs, to hear Puccini's *Madame Butterfly* in English, to see Ben Hur; to witness the premiere of *The Warrens of Virginia*, the *Gay White Way*, *The Girl Behind the Counter*. They paid well to see *The Great Divide*. They went in a drove to the Opera nights,—and perhaps a half dozen other instances might be added to the list, but on the whole, the legitimate houses do not seem to have enticed much wealth to their coffers. Indeed several failures among companies playing here have been judiciously smothered behind managerial smiles.

In the moving picture field, theatricums have come and gone, but the pick of them remains. Lubin has added two magnificent palaces to his list and both have played to remarkable business. Harry Davis has added another *Bijou Dream*, making five in all, in this city. Jay Mastbaum, his general manager here, reports success at all of these.

Financial Scare a Job.

It is held as a general belief that the present money scare is a dastardly piece of political jobbery, brought about to discredit the national administration, but even that does not remove the fear from the unthinking mind. The smell of a



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excel in financial return, the record made by the Merry Widow a few weeks ago, which also played at the Chestnut street Opera House.

The Honeymooners, George M. Cohan's big New York success, is at the Grand, for the first time in this city. Business opened excellently and the critics have been kind.

On Parole, Mary Emerson's new vehicle, was seen for the first time here at Ye Park. Miss Emerson's work has been accorded high praise. The staging is said to be excellent, while the support is very good. Business is also good.

Shadowed by Three, a melo by Lem. B. Parker, was given its first local presentation at Blaney's. The moral pointed by the play is probably: She who lies and runs away will live to lie another day. A great big typical Blaney crowd welcomed play and players.

The Great Divide is playing its second and last week at the Lyric to capacity. Philadelphia has placed a stamp of unqualified approval upon this William Vaughn Moody masterpiece, as presented by Henry Miller and Margaret Anglin.

Maxine Elliott is playing her second and last week in Under the Greenwood Tree at the Broad, where good business is reported.

Eddie Foy remains at the Adelphi with The Orchid.

Zaza is doing excellent business in its second week with the Orpheum Dramatic stock at the Chestnut.

The Dairymaids seems to have caught on well at the Garrick.

Old Friends Welcomed.

Among the companies playing return dates this week may be noted: Mrs. Wiggs at the Walnut, The Spoilers at the Girard, Ninety and Nine at the People's, Chinatown Charley at the National, The Mysterious Burglar at Hart's, The Trans-Atlantic Burlesquers at the Casino, Al. Reeves' Show at the Gayety, Twentieth Century Maids at the Trocadero, The Tiger Lilies at the Bijou. The Middleton & Barbier stock are offering a magnificent scenic revival of Monte Cristo. The Standard has revived Forgiven in splendid style. Out of the Fold and Uncle Tom's Cabin are revived by the Empire stock. Good black-face burlesques are given at Dumont's.

Good Vaudeville Attractions.

Keith and Klaw & Erlanger are each offering strong attractions at their respective houses this week. At the Forrest the following acts are appearing: Josephine Cohan & Co., Fred Niblo, George Evans, Cinquevalli, Vasco, Collins & Hart, Jay W. Winton, Cottrell-Powell, Alexander & Bertie. At Keith's, William H. Thompson heads the list with his sketch, For Love's Sweet Sake; Lillian Shaw; Lew Sully, The Rain Dears with Louise Montrose, The Five Perissocks, Watson & Little, Hibbert & Warren, Annie & Effie Conley, Willie Weston, The Labakins.

Lyons & Parker, Hagan & Westcott, Ellen Richards and Thompson's Elephants. At the Dime Museum the curio attractions are: Sam Cohen, the human balloon, who permits a two hundred pound man to jump on his chest from a height of four feet; Bal Bromas, fire king; Burkhardt, magician; Tom Voce, ventriloquist; Herr Roberts, sword swallower; Dugan, potter king, and Josh & Lizzie Holbrook, musical artists. In the theater an excellent bill is headed Craine, Long & Crane, who were well received; Bert Marshall, parodist; Wills & Ransley, songs; John J. Flynn, the Irish cop; Millar Bros., Di-orama.

E. H. Sothern begins a fortnight's engagement in repertoire at the Lyric Dec. 16. Polly of the Circus comes to the will be Julia Marlowe at the Adelphi, in Gloria; Oleott, in O'Neill of Derry, at the Walnut; John Drew, presenting My Wife, at the Broad, and Robert Edeson, in Classmates, at the Chestnut Street Opera house.

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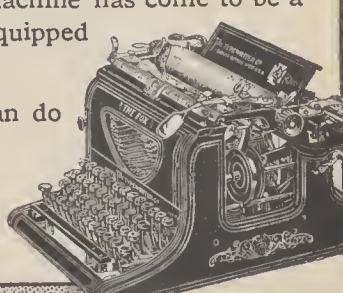
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MOVING PICTURE MEN FORM BIG ASSOCIATION

THE United Film Service Protective Association, composed of the leading film makers and renters of the country, was permanently organized at the convention of that body at the Grand Pacific Hotel Chicago, Saturday, December 14.

The following officers were elected:

theaters where ultra-sensational and immoral pictures are exhibited and places where no admission fee is charged, as this class of exhibitors bring into service worn-out films and cheap subjects, which are a detriment to the industry.

The membership will be limited to men of good moral character, who can furnish credentials of their qualifications to act as purveyors of amusement, enter-



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President, J. B. Clarke, of the Pittsburgh Calcium Light and Film Co.; vice-president, F. C. Aiken, of the Amusement Supply Co. and Theater Film Service Co., Chicago; treasurer, Percy Waters, of the Kinetograph Co.; executive committee, C. H. Peckham, of the Cleveland Film Exchange, and F. J. Howard, of Boston.

At the close of Saturday's proceedings a banquet was given to the members of the Association and the film manufacturers and importers. After-dinner speeches were made by prominent guests, outlining plans for future action.

The proceedings of the convention will be published in the coming issue of THE SHOW WORLD, which will be known as the Moving Picture Number, and contain exhaustive matter relative to this industry.

MOVING PICTURE MEN ORGANIZE.

Owners of Theaters Form Association for Uplift of the Industry.

The owners of moving picture theaters in Chicago have formed an organization to be known as the Association of Moving Picture Exhibitors of Chicago. The officers are J. H. Brown, president; F. Fishrupp, secretary, and W. R. Cozart, treasurer.

The main object of the association is to purify and uplift the industry, and to this end the members are pledged to co-operate with the United Film Service Protective Association, composed of the film renters.

No film renter shall be eligible to membership, and the members will not patronize a film renter who is also an exhibitor, or who caters to objectionable

tainment and education to children and ladies.

The organization is also desirous of co-operating with the city authorities in the suppression of objectionable exhibitors. An attorney is to be appointed with instructions to draft an ordinance for presentation to the city council, covering all phases of the question in a fair and impartial manner.

TO THE VISITING MEMBERS

of the film industry at the convention now being held in Chicago. I hereby extend hearty greeting and wish for a Merry Christmas and a happy and prosperous New Year in the industry. and that with the continued high standard and quality of my goods. I shall hope to establish cordial business relations with you, and solicit correspondence with all reputable firms relative to opening an account. I guarantee peerless workmanship and highest quality to my patrons, being established in business in the city of Chicago since 1894, and having every facility to manufacture goods in your line, which conflict with no firm or individual. I want your correspondence in general for any product you may submit for manufacture along no conflicting lines. Our factory is one block long, two stories high, our machinery modern and our large force sufficient to meet your wants. Submit your samples for quotation. Film reels, magazines, upper and lower, **absolutely fire-proof** and approved.

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ROLLER SKATING RINKS

THE action of THE SHOW WORLD in presenting a handsome solid gold diamond mounted medal to the winner of the Illinois state roller skating championship has called forth commendation from unexpected sources. From all over the country we have received letters of congratulation upon lending this impetus to an entirely worthy sport and, although it does not coincide with our policy to deal in self-congratulation, we feel we should make some acknowledgment of the well-wishes of prominent managers and both professional and amateur skaters which we have received.

As we have stated often before, these columns of THE SHOW WORLD are intended for the dissemination of news pertaining to the interests of the sport and the welfare of its exponents, and items of interest to the skating world are always welcomed and certain of finding place.

THE SHOW WORLD is ever ready to recognize merit in any and every branch of the profession of entertainment and considers the promulgation of the sport of roller skating a boon to the health of the nation.

The roller skating season at Anoka, Minn., has opened with H. E. Spohn as manager of the pavilion.

Chippewa Falls is to have a roller rink. It will be opened in the very near future in the old opera house which has been remodeled and refitted for the purpose.

Elsie Ralrdon and Thomas Miller have opened a skating rink at Gentry, Ark., in the auditorium building.

A. Grossman of St. Paul has applied to the city authorities for license to conduct a roller rink in that city for one year.

Prof. Michael Buckley, the well-known roller skater, returned to Buffalo last week from the Jamestown Exposition where he managed the Swiss village. Previous to his Jamestown venture he was head instructor at the Palace rink on Maryland street, Buffalo. Prof. Buckley says that roller skating is very popular in the South but that the music for the evening is furnished by hurdy-gurdys.

The Washington roller rink at Cloquet, Minn., reopened recently. C. R. Rhodes, formerly of Virginia, Minn., is the new manager.

The skating rink at Galveston, Tex., has opened for the season. Many improvements have made the rink one of the best in the South.

E. F. Murray, who is conducting a roller rink at Eveleth, Minn., has leased the Power theater at Hibbing and will open a roller rink in that city.

The Washington street rink at Indianapolis, Ind., is enjoying a most successful season. Races between amateur skaters have been a recent feature at this rink.

The rink at Tampa, Fla., is open morning, afternoon and evening. Skating moving pictures and illustrated songs are offered. A splendid band is in attendance and the rink is crowded nightly.

A big six-day roller skating race started at the Auditorium rink, Salt Lake City, Utah, last week. There were over twenty entries for the event and speedy skaters from many cities started upon the steady grind.

The Auditorium rink at Montgomery, Ala., has resumed offering special attractions. Last season these special acts were very popular and the management of the rink presented many of the finest and most expensive attractions in the country.

The Coliseum rink at Buffalo, N. Y., held its fourth social of the season last week when extra music and a special program was offered. Graceful skating contests were inaugurated at this rink recently and are proving pleasing and interesting features for friends of the contestants.

Work has commenced on the extensive improvements being made to the skating rink and dancing pavilion at Cook's Park, Evansville, Ind. A new floor and electric lighting system have been added to the equipment of the place.

A circus at the Music Hall rink at Cincinnati last week excited a great deal of comment and Manager Hall was the recipient of numerous congratulations upon his enterprise and originality. The event, which was called "twenty minutes with the big show," consisted of three rings on the floor with a different circus act going on in each ring. All the features of the performance were decidedly foreign to roller skating and much appreciated. The features were: Maude Burbank and her horse Dynamo; the Wolley & Piers Trio, European triple bar

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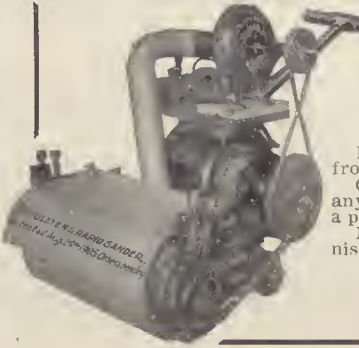
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experts; the De Mascos in a novel gymnastic act; and comedy specialties by the clowns. Skating as usual before and after the circus made the week a memorable one in the minds of Queen City skating devotees.

Have you heard about it? Fluffy Rufles was at the Arcade roller rink, Trenton, N. J., recently. All the girls were there with fetching curls and cute furbelows and the three young women receiving the most votes received handsome prizes. The event was one of the most

popular the rink management has offered this season.

The Taylor twin sisters were the attraction offered at the Second Street rink, Vincennes, Ind., last week. The young women gave a notable exhibition of the fine art of skating and found little difficulty in filling the rink nightly. Beside their skating ability the twins are fine violinists and their rendition of popular and classical selections as they glided about the pavilion was much appreciated by the spectators.

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NELLIE REVELL

THE GIRL WHO SAYS THINGS

YOU REMEMBER ME, DON'T YOU?

KENSINGTON, Ill., Dec. 14. — Say, can anyone tell me who first discovered the (Red Raven) split weeks? I would like to go into executive session with him for about five minutes, and tell him of some of the epithets I have heard hurled at him, and I doubt very much if they ever benefit a management of a theater. I am sure they do not improve the disposition of the performer any, and I believe I am safe in saying it must inconvenience the agent not a little, to say the least, for there are many good acts which an agent would not offer a split week, and taking them all around I think they are a nuisance. Kensington the first three days of this week is a suburb of Chicago, way out where the world is all nailed up with hoards, and the sun never shines out here only when the Lord is not at home and the disciples do as they please, but the bill which the Lyric offers their patrons this week would serve to take the curse off of most any place. There is Klipp and Kippy, comedy jugglers, who more than make good, and Farrell and LeRoy in their singing and talking skit are most enthusiastically received. Their singing is harmonious, and their duets are a treat. Then came Baby Revell (that's me), who, with the assistance of the efficient musical director, Felix Rice, managed to get by. Then came the Medalion Trio, a musical act, who scored a great success. Lola Milton, who plays The Country Girl, displays a wonderful conception of the part and is a comedienne of no mean ability. We spent three very pleasant days, and congeniality prevailed everywhere, but I am jealous of the kitten around the theater who has nothing to do but eat and sleep—it has no monologue, no bad cold, nor no split week.

Then we started to Kenosha and while going through another suburb of Chicago a brakeman came through the train and called out, "Englewood, Englewood," no one said he wouldn't, so I guess he did. On arriving at Kenosha we were joined by the Two Francescos & Company (three rabbits, three bantams, and two canaries) and those rabbits ate all of my makeup, but I got even with the two Francescos because I gave a newsboy five cents to chase their bantams up Main street Sunday. Say, I wish you could have seen that fluffy-haired Francesco all dressed up in a full dress suit, chasing a pair of red bantam roosters up the street Sunday just as Sunday School let out. The Francescos present a most ludicrous burlesque on magic. The magician and the mimic is full of mirth-provoking comedy, and Doh Francesco wants me to say to my readers that he helps edit my column because he sharpened my pencils for me all the day (therefore, furnishing all the points); get that?

The illustrated song, "Neath the Old Cherry Tree, Sweet Marie," as sung by Stanley Fowler, is a feature of the bill. Mr. Fowler has a voice of unusual quality much above the average singer of illus-

Kensington and Kenosha, as factories in both towns have closed down or laid off so many employees that the box office is beginning to feel the result, and my honest opinion is that we had better all get very chummy with our grouch bags, for this is going to be a long, cold winter, and I hear from New York that artists who have always commanded (and got) large salaries, are now walking the streets penniless and contractless. This is no scare; it is a volcanic eruption of frenzied finance (or words to that effect).

While Jake Sternad was walking from Milwaukee to Chicago he passed through Kenosha, and Chris Lane was among the throng who lined up to greet him. As Jake trudged past all tired and ready to drop, Chris yelled at him: "Say, Jake, where do I go next week?" "Go to —," Jake replied. "All right," answered

to his old partner, Charlie McAvoy. Mr. Bennett has joined hands with his wife in vaudeville.

Joe Oppenheimer, manager of Fay Foster Co., sued Louis Dacre for breach of contract, then settled for \$150. Louis says she does not know whether to feel elated or not, at such a decrease in value.

Slater and Finch write me that they can hardly wait each week to get THE SHOW WORLD, and that they enjoy my column. I shall always endeavor to merit their confidence. Tanks for de jolly (stole that line from Chuncck Connors).

Letters from my good friends, Ike Swift, Lizze Wilson, the Great Austins, Art White, the Swickards, Margie Newton and Tom Kelly, are long over due. What's the squawk?

If we busy people did not have so much to do we could accomplish lots more.

I was reading recently of some enterprising circus owner announcing how thoroughly equipped are his circus cars, and that his billposting cars are to have red velvet carpet on the floor. Now my experience with billposters (and believe me, it is not limited) is that they are not worried so much about the color of the carpet on the bill car as they are about their holdback.

Most everyone has a pet story of some funny experience which would amuse their fellow artists and provoke a laugh and that would be real missionary work,

One of the members of the Winner Brothers Rip and Tear company tells of their having entered a theater two weeks ago and while looking around for the scenery for one of their productions, failed to find any semblance of scenery at all. The manager of the company walked over to the stage manager of the theater and asked: "Where are all of your tormenters?" The reply he received was: "Don't you worry, they will be around tonight; they're all at school now."

A medical journal says going to bed on an empty stomach is a good way to invite sleeplessness. Another one says eating just before retiring prevents sleep. The only alternative seems to be, if we want a good night's sleep to go to bed without our stomach.

What do you think Kerry Meagher said to me the other day? I went into his office and sat down near his desk to talk to him; he lighted a cigar, and as cigar smoke is offensive to me, I finally said to him: "Mr. Meagher, I am sorry, but smoking always makes me sick." "Well," said Meagher, "don't ever smoke."

Frank Jones of Walton and Jones is one of the old school and originated the part of "Si Perkins." But Frank, like all the rest of those old ring generals, has a deuced good memory, and insists on reminding you of where he worked with you about (I am afraid to tell how many years ago). While rummaging through old programs and letter heads, we ran across a letter head from some theater where Frank and I worked "yaws" ago, as follows:

"As we only take in about \$1,000 per week, we can't pay any fancy salaries; write for what you expect. If your billing is not here ten days before your opening, your job at this factory will be crushed.

"Vulgarity in any form is strictly prohibited; remember you have children of your own.

"We have lately constructed a dynamite trap for hams or incompetents. If you are such, please miss your train.

"Ten dollar railroad tickets will be sent to those who deposit two five-dollar bills in our safe. Our neck is sore from getting it there.

"Parties playing from any other shop in town who are booked here, six weeks before their opening with us, will be sidetracked. Bother your mind with this item.

"Every trooper laboring here will be required to sit in first part, go in after piece or etc., without a scrap with the manager.

"Any performer cancelling a date after being billed, or disappointing without notice need not write again inside fifty years. This seems sad, but she goes.

"Parties writing for dates will please consider silence negative, as the manager may be to a ball game, sawing wood, scrubbing out, or something else, and has no time to waste ink.

"We have excellent facilities for rooming and boarding our own people, and henceforth all people playing for us will be expected to observe this item. Rates six plunks, children over seven half that. Kids nothing. Nice sunny playground for children in the cellar.

A. FRANK, RESTAURATEUR.

One of the Best Known and Most Popular Men in the Business.

One of the most widely known hotel and restaurant managers in the world is A. Frank, of Chicago. Mr. Frank's conduct of the Harvey System brought the service to a perfection which is the pride of the Santa Fe Railroad. He is universally recognized as a leading authority, and is frequently consulted, on matters pertaining to his line of business.

Several years ago on taking charge of the Sherman house, he renovated the hotel and transformed the basement, which had been formerly used as a knipe, into the College Inn. The lustre of his presence in this establishment, and his able management and wide following, brought tremendous success. He enjoys the acquaintance and esteem of more artists than any man not directly connected with the profession of entertainment. Mr. Frank is broad-minded, generous to a fault, loyal to his friends, and absolutely just. His employees all love him, and his control of men is marvelous.

He is the owner of a splendid 8,000-acre ranch in Montana, most of which is under cultivation, and of excellent stock, including Monaco, the prize-winning Percheron stallion. Behind a quiet dignity Mr. Frank has performed acts of charity of which even his most intimate friends had no knowledge, and if it were not for his bigness of heart in this direction he would today be a very wealthy man.

Ryan-Ritchfield & Co. are booked solid by the Western Vaudeville association in their highly amusing act, Mag Haggerty's Reception. In the role of the Irishman who is making a strong bid for "edification," Mr. Ryan delivers some funny patter talk in good brogue.

John C. Rice and Sally Cohen, known from Maine to California and from Winnipeg to the gulf of Mexico, are vaudevillians that are welcomed by lovers of good, clean comedy everywhere. They are winning praise for their clever work in A Bachelor's Wife and are booked solid for the season.

Inness and Ryan, called "a smart act smartly dressed," are featured on the Keith & Proctor circuit.

Edward Jolly and Winifred Wild are touring with their musical comedy piano act, The Music Teacher. It is very funny.



ABE FRANK

One of the best known restauranteurs in the country is Abe Frank the genial manager of the College Inn, Chicago. Mr. Franks has a host of friends among the profession, with whom he is extremely popular.

Chris, "what is the figure, how much is the jump?" Then when Jake had gone about half a block farther down the road, Chris called again after him: "Say, Jake, who do they split with?"

Anyone knowing the whereabouts of Tom Beeson, of Beeson, Weston and Beeson, kindly communicate with me, in care of THE SHOW WORLD, as his daughter, Lulu Beeson, is desirous of hearing from him.

Edna Shephard, well and favorably known in vaudeville, is indefinitely located in Kensington, singing illustrated songs.

While the American Association of Park and Fair Managers were meeting in Chicago a performer wrote me that he had been up in the association offices that day and Ethel Robinson was conferring with about nine at once, and all you could hear was "Excuse me, Toronto, I will go over and ask Lincoln about it," or "All right, Winnipeg, I'll see what New Orleans has to say about it." Say, Ethel, I hope you never give me any jumps like that.

I wonder if anyone feels as good as I do to enter a cheerless dressing room on Monday morning and find a kindly note from friends whom they are following in. Thanks, Chris, Mable and Dorothy Lane, Merry Christmas.

The team of McIntyre and Bennett has dissolved and Will McIntyre, who is a son of Ham Tree fame McIntyre, has returned

so send them in to me and I will gladly publish them. Remember this column is not mine alone; it is yours as well, and is open to my friends and readers and I invite your co-operation in filling it each week with breezy stories.

I wonder why piano players gawk and stare around while an act is on the stage, or enter into conversation with some one sitting near them. Don't they know it distracts the attention of the audience, and invariably annoys the artist. I have seen piano players turn around and bow to people coming in, and nearly jeopardize the act working on the stage. I know a careless, thoughtless pianist can ruin my act, while I am working, by manuevering in front of me. It seldom happens in orchestras, for anyone proficient enough to lead an orchestra knows better than to permit such a breach of professional etiquette.

Dolph and Susie LeVino told me a rather cute story yesterday. They were in Streator, Ill., at the Majestic theater last week. Mr. LeVino draws cartoons on the stage, of well known citizens of any town he is in, and had sent the stage manager out to procure a photograph of some one to be produced that night on crayon. Shorty, the stage manager, brought back a picture of a gentleman of the Jewish type. LeVino looked at it, and asked, "Is he a Yiddisher?" "Oh, gosh no," answered Shorty, "he is a lawyer."



A. E. MEYERS.

One of the best known and most popular booking agents of Chicago is A. E. Meyers. He is a man of sterling qualities and is held in high esteem among the profession.

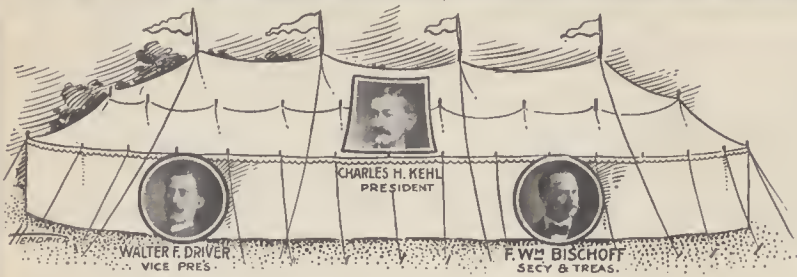
trated songs. Yes, and I want to say to you that those boys on the stage are good old stand-bys too, and are willing to strain every point to make the performers comfortable and happy. But say, Felix, we did miss your nice piano playing. Of course it makes no material difference to me for all of the musicians in the world could not pull a note out of me with a cork-screw, and I don't think it is always a piano player's lack of ability as much as lack of ambition, and I know a small, cold audience is liable to take the vim out of us.

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THE Sun Show, as it is familiarly known everywhere, is now in its thirty-sixth week of the present season, and still has five more weeks to fill, before it concludes an unusually pleasant and profitable tour.

During the current season, the show traversed the states of Illinois, Michigan, Indiana, Ohio, West Virginia, Tennessee, Kentucky, Mississippi, Georgia, Alabama and Florida.

The opening occurred April 3, at Macon, Ga. The largest towns played by the show were Atlanta, Ga., and Louisville, Ky., and the smallest place visited was River Junction, Florida.

The show experienced no railroad wrecks or accidents, and no fatalities occurred during the summer. The general health of the people has been good, very little sickness prevailing. This can in a measure be accounted for because of the excellent sanitary arrangements in force both on the lot and the sleeping cars, and also the furnishing of pure water each day, the show employing its own miniature filtering plant, which is used to furnish pure water for all drinking purposes about the show. The management also carries its own physician, who is engaged to look after the wants of both employes and patrons of the show.

The show will again winter at Macon, Ga., using the beautiful and commodious Central City Park for the purpose. This place is conceded to be the finest and most healthful spot to be found anywhere for wintering a show.

Extensive plans are underlined for the next season. While the size of the show will remain the same, the general appearance of the aggregation will be greatly enhanced and newly embellished. This, together with a strong array of novel acts and features, also the advertising ideas, will make it doubly attractive. The seventeenth season (1908) will open during the latter part of March.

Roster of the Sun Show.

This is the roster of the show at the present time:

Performers:—The La Pasque Troupe, The Linsley Trio, Francis J. Boyle and Co. (four people), The Lignier Trio. Mr. and Mrs. Walter Ashborne, Michael Cahill and Vivian Dinsmore, Mr. and Mrs. Jack Young, Eddie Vernell, Frederick Wright, William O'Dale, Master George Sun Jr., Matinho Dutton, Comical Runnels and the Ortana Sisters, William O'Dale is the Amusement Director.

Big Show Band:—John Shelly, Howard Wartluft, William J. Hastings, Jack Gratton, O. F. Lassiter, Ed Lassiter, W. W. Plank, Edward Phelps, Arthur Bryant, Sam Cotton, Thos. Jasper, Harrison Thomson and Charles Gerlach, Bandmaster.

Working Bosses and Chiefs:—James C. Cherry, master mechanic; Jack Benson, stake and chainman; Henry Richards, boss canvasman; Jas. Redmond, assistant boss canvasman; William (Uncle Bill) Randolph, boss hostler; J. L. Johnson, assistant boss hostler; Peter Eastwood, superintendent of dining tents; Thos. Hughes, superintendent of Bolte & Weyer light plant; Wilson Adams, superintendent filtering plant; Chas. Hacheler, Sr., blacksmith; John Johnson, barber; Claude Kent, trainmaster; Joseph Warwick, side-show boss canvasman; Adolph Phillips and Bill Greasley, car porters; Albert Olson, boss property-man; William Guest and Dan Watts, cooks; Jos. Royal, head waiter, with twelve assistants.

Advance Forces:—M. Burgowor, local contracting agent; J. L. Springer, special agent; Chas. W. Gilder, advance car manager; Bert Moore, boss billposter, with fourteen general advertisers.

Ticket Sellers:—Moses (Forest) Bermann, chief side-show solicitor; Connie Boyle, Jack Morgan, Jack Young, side-show solicitors; Col. H. H. Sylvester, chief reserved seat seller; Bob Cook,

Tom Lignier, assistants; J. Forest, chief concert tickets; Jack Morgan, Sam Williams, Jack Young and Tim Andrews, assistants.

Michael (Orton) Cahill, charge big show ticket wagon. J. J. Linton, charge of up-town ticket office.

Oscar Rodgers, manager privilege car. George Thomson, boss candy butcher.

Clever Performers for 1908.

For the season of 1908, the following clever performers have signed to appear in the "Big Show" performance: The Avalon Troupe (three people), the La Pasque Troupe (four people), Francis J. Boyle and Co. (four people), the Linsley Trio, E. Kirk Adams and Co. (three people), Harvey and Adams, the Lignier Trio, Eddie Vernell, Frederick Wright, Mr. and Mrs. Jack Young, Theodore Arthur, A. C. Minen, Frank F. La Vell and William O'Dale.

Charles Gerlach will continue as bandmaster, and will greatly augment his already splendid musical organization.

The tour through Florida up to the present writing has been a gala one. The weather is simply delightful and of the balmy tropical variety.

Boating, fishing and hunting are the three pleasurable pursuits engaged in each day by the performers and musicians. The no street parade idea allows the majority of the people to spend the morning in these outings.

Great preparations are being made for the Christmas day stand which will be at Miami, Florida. The Sun Show for the last three seasons has spent the Yuletide day at this beautiful ideal city. A special programme of amusements has been arranged for the morning. After the matinee an elaborate Christmas dinner will be served, which will be as attractive and up-to-date, as is possible to give under canvas. There will also be a mammoth Christmas tree with an abundance of presents and remembrances for the members and employes of the show.

Walter K. Hill, who is acting in a special capacity for the Kohl & Castle vaudeville interests in Chicago during the winter months, will report for duty in February in New York City to assume the position of press representative for the Buffalo Bill Wild West Show. Mr. Hill enjoys a very wide acquaintance in the profession of entertainment, and his legion of friends rejoice at his marked success with Colonel Cody's big aggregation.

Chicago has the proud distinction of harboring the two greatest Jays in the circus business—James Jay Brady and Jay Rial. These gentlemen have gained an international reputation as moulders of public opinion in the interest of vast circus aggregations. Both of them will be identified with Ringling Brothers' enterprises next season, which insures a class of publicity distinctly in a sphere of its own.

Returning to Chicago from a hurried trip to St. Paul and Minneapolis, Charles B. Fredericks, general manager of the Royal In-Door Circus, favored the general offices of THE SHOW WORLD with a call last week and declared that the alleged financial stringency had not affected amusement business in the great northwest, and that indications pointed to eminently successful engagements for his attraction in the Twin Cities. The indoor circus is an institution that is to be highly commended and warmly supported by reason of the fact that it affords circus artists winter time, and particularly those whose paraphernalia and riggings prevents their engagement in vaudeville. Mr. Fredericks is a member of a number of fraternal societies and enjoys the confidence not only of professionals but of men high in secret orders, under whose auspices the Royal In-Door Circus is being presented.

The Big Otto Wild Animal show did not

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Trimmed in Red, Yellow or Black, nicely ornamented; Traces 2-inch and heavy Chicago ball top Harness, with bolt, with swivel plate on trace; fancy bridle and face pieces.

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find Whittington Park, Hot Springs, a profitable field for a winter show, and Big Otto has brought his paraphernalia into winter quarters at Chicago. George Donovan, principal orator, intends to present in vaudeville the trained leopard act, which, handled by Miss Essie Fay, was one of the leading features of the Big Otto show at Riverview Park, Chicago, and during its Hot Springs engagement. During the winter months it is more than probable that Big Otto will hook the majority of his trained animal acts in Chicago and vicinity. The season of 1907 on the whole proved an eminently prosperous one for the Big Otto enterprise. Mr. Donovan is now in Chicago booking the leopard act.

Elgin, Ill., can take care of two of the big circuses, dog and pony shows, and wild west shows next season. Elgin is an excellent show town, has a population of

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28,000, with 30,000 additional to draw from; three splendid interurban lines radiating in every direction, which bring people from twenty miles around the city. Circus and amusement managers in mak-

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Telephones Yards - 7712 reached day
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Now Under Construction, COLE BROS. SHOWS ENTIRE NEW EQUIPMENT. Largest ever placed

ing up their route for next season would do well to consider Elgin among the towns which they propose to visit. W. A. Atkins, the Show World representative at Elgin, will be pleased to put interested parties in the way of securing information regarding his territory.

It is reported on the Chicago Rialto that Col. Hugh Harrison, the famous side show orator and Kentucky gentleman, who for a number of years was identified with several of America's leading tented organizations, but who for the past twelve months has conducted a diamond brokerage in Seattle, Wash., will be affiliated with the Barnum & Bailey Greatest Show on Earth next season in the capacity of manager of the annex. This report has not been confirmed, but so persistent is the rumor that we are led to believe that there must be ample ground for it.

Ed Delavan, Bert Weaver, Stanley Dawson and Ed Kirkendall of the Ringling Brothers Shows were shopping in Chicago last week and favored the general offices of THE SHOW WORLD with a call. Ed Delavan is the son of the famous boss hostler, Spencer Delavan, who has made the stock of the Ringling Brothers World's Greatest Shows famous the world over.

Fred Wagner, long identified with the Wallace Shows, and to be one of the contractors in the advance of the Hagenbeck-Wallace Shows during 1908, favored the general offices of THE SHOW WORLD with a call while in Chicago last week. Mr. Wagner is one of the sterling young men in the circus business, for whom we predict a brilliant future.

Bernie Wallace, treasurer, and James Davis, caterer, of the Hagenbeck-Wallace Shows, have established a grill room in Peru, Ind., which is said to be one of the best appointed restaurants and cafes in the state of Indiana. Both of these gentlemen not only enjoy a wide acquaintance in the circus world, but count their friends in Peru by the hundreds, which assures the success of their new venture.

Harry Curtis, manager of Cole Brothers Show No. 1 Advance Car, is wintering in Peru, Ind.

Thomas Rankine, late principal orator with the Buffalo Bill Wild West Show, is spending the winter months at his home in Chicago, and is a frequent caller at the general offices of THE SHOW WORLD. Mr. Rankine enjoys the enviable reputation of being one of America's greatest announcers. He has not divulged his plans for the coming season.

Steve Miaco, late of the Barnum & Bailey Greatest Show on Earth, has booked southern time, and with his vaudeville act will be a feature at the Tampa Fair. Fred Barnes, of Chicago, is booking acts for this event, which promises to excel any previous effort in Tampa.

For the first time in many years Julian's Amphitheater at Havana, Ill., will not be the practice headquarters of well known circus people. An option has been secured on the ground it occupies by a mercantile firm and the building will probably be torn down. The place was

the winter home of Billy Melrose, Slivers Oakley, Fred Ledgett, Dallie Jullan, Linda Jeal, and other circus people for several seasons.

George H. Hines, among other enterprises, is conducting a high class moving picture theater at the corner of Halsted and Madison streets, west side, Chicago, which is meeting with deserved success.

"Gus" Kraft and his trick mule "Dixie" after two months at their home near Havana, Ill., will spend the winter in Florida and other parts of the South playing fairs and similar events. The Forepaugh-Sells show has re-engaged the hurdling pair for 1908.

Mr. and Mrs. George W'O'Doie, who performed their respective unsupported ladder and wire acts with the Sells-Floto shows last season, will spend the winter at Havana, Ill.

"Think twice before you speak," said the side show announcer, but the clown who hurled the elephants produced another twisted proverb: "Start Thrice Before You Leap."

Mr. and Mrs. Cecil Lowande are still in California and will go with the Sells-Floto shows again next season as equestriens.

Alfred Miaco, the veteran clown who for the past forty years or more has created laughter under the white tops in this and other countries, having been identified with all of the more important circus aggregations including his own show, is now appearing in the new production at the Hippodrome, New York City.

James M. Hathaway, privilege manager of the Great Cosmopolitan Shows, writing from Baton Rouge, La., states that the Cosmopolitan Shows closed at Baton Rouge Saturday, Dec. 7, for ten weeks, to reorganize. The show will be enlarged and thoroughly equipped with new paraphernalia for the spring and summer tour.

G. S. Van Osten, who has been the "checker up" for the Barnum & Bailey Shows the past few years is visiting his people in Tioga, Pa. "Van" will be with Mr. Cooke the coming season in the same capacity with the Buffalo Bill Show.

C. F. Hafley, who was formerly known in the vaudeville and tented world under the name of Frank C. Smith, has just closed a successful season with the 101 Ranch Wild West Show and has returned to Chicago, where he is hooking several acts which he controls, for next season. His wife, Wenona, the Rifle Shot, also arrived here last week.

AT LIBERTY A. J. M. P. operator or manager. There with the light and repairs. Can give best of references and satisfaction. Please state all particulars in first letter. Address JAS. H. DALY, Gen'l Del'y, St. Louis, Mo.

WANTED—Organizers, Fraternal Social Order of Owls. Good commissions. JNO. W. TALBOT, Supreme President. South Bend, Ind.

Mile. Sommerville, the famous equestrienne, with her prize winning horse Columbus, who met with signal success with the 101 Ranch Wild West Show during

the past season, has entered vaudeville and is putting on an entirely new act, opening at the New Star theater, Chicago, Dec. 23.

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FOR THE ANNEX AND CONCERT.—Unique features, "Working Freaks" [no monstrosities], Dutch or Irish male knock-about team, black-face song and dance team and sister team, musical act [to double brass], and party with "Man of Many Faces" act.

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NO STREET PARADES ARE GIVEN BY THIS SHOW. Season usually lasts about 10 weeks or more. Open at Macon, Georgia, the latter part of March, 1908.

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WE are closing the year of 1907 with an impetus that means success and prosperity to those who use our Film Service in 1908. Our aim is to please and improve, irrespective of circumstances. Are you in line or have you been contemplating opening a Moving Picture Theatre? If so, we are ready to serve your interests and invite your inquiries. Exclusive Agents for the VIASCOPE. Headquarters for Selig Polyscopes, Power's and Edison Machines, Victor Talking Machines, Edison and and Columbia Phonographs.

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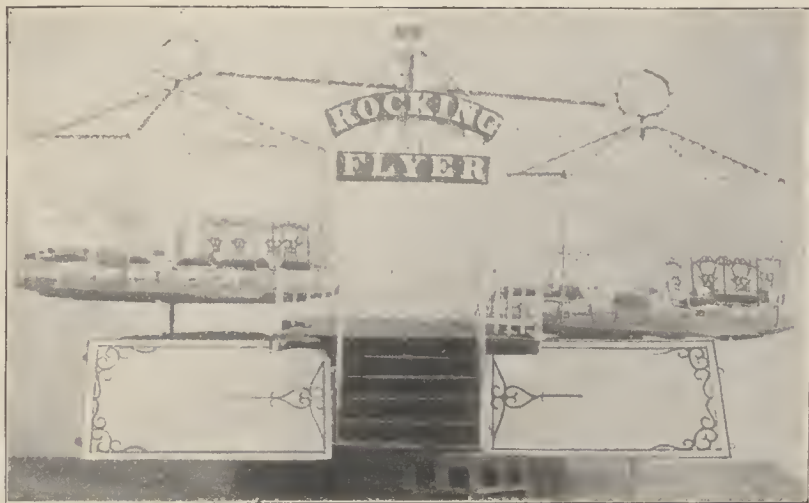
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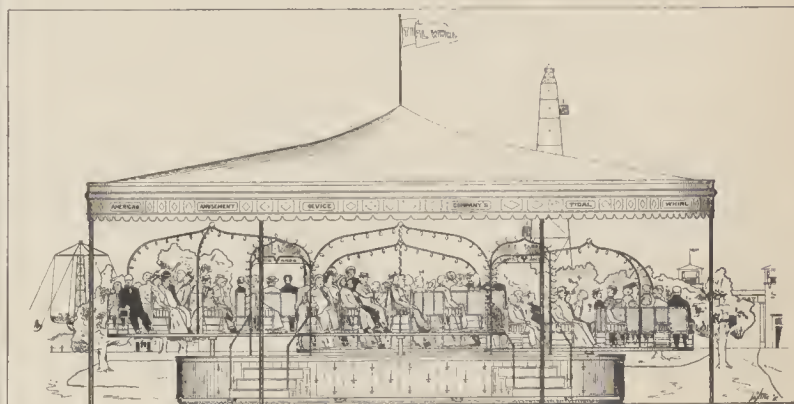
THE ROCKING FLYER and THE TIDAL WHIRL

THE GREATEST SENSATIONAL RIDING DEVICES EVER PRODUCED



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View showing one platform raised and one depressed, describing vertical motion



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View showing two platforms raised and two depressed, describing vertical motion

THE ROCKING FLYER is adaptable to carnival purposes. Easily and quickly put up and taken down. Capacity 60 to a ride. Earning capacity \$130.00 an hour. Operated by gasoline or electrical power. Easily transported on one wagon. Total weight about 6 tons.

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INVENTORS OF "GO-RING-GO" AT RIVERVIEW PARK, CHICAGO

N. B. I have fully investigated the two above devices and can heartily recommend them to amusement managers.—GEORGE H. HINES, Riverview Park, Chicago.

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As a special holiday offering we will accept during the balance of December

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Thus presenting our subscribers with

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Owning and Operating 30 First-Class
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WANTED at all times first-
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Occupying two entire buildings, devoted exclusively to the following:

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High Class Type and Block Posters
Engraved Stand Work Is
Our Specialty

A new line of two-color display type, shaded and outline, 1-2 inch to seven foot letters, giving type posters appearance of engraved raised letters. We carry in stock over 2,000 sets of eight-sheet plates advertising 103 lines of business. 210 page copyrighted poster book sent free on receipt of one dime to cover postage.

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We have our own engraving plant, in charge of talented artists, designers and engravers, block stands being a specialty. ZINC HALF-TONES, better than copper, etched deep, 3x6, \$1.75; 5x7, \$3.50; 7x9, \$6.30; 8x10, \$7.50; 10x12, \$9.00; 12x16, \$14.00; 16x18, \$20.00; 18x22, \$24.00. Zinc Etchings, one-half these prices. Block engraved stands, illustrated with zinc half-tones, make strong posters, true to life.

Large size cuts, medium screen on zinc, 8c. per square inch.

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We have our own Photographic Studio, equipped with the strongest imported lenses for rapid photography, requiring a speed of 1-1500th part of a second, and are especially prepared to make posters for the theatrical and circus profession.

LANTERN SLIDES

From any photo.....\$.50
Hand Colored, extra......25
1 doz., \$10.00; 3 doz.....12.50
5 doz., \$20.00; 10 doz.....30.00
No two alike, Hand Colored Slides.
Per doz, extra, \$2.00 to \$5.00.

Stock Slides: Send us 25 of your old slides and \$5.00, and we will send you 25 new slides; 50 old slides and \$10.00 secures 50 new slides; 100 old slides and \$15.00 secures 100 new slides.

Moving Picture Printing

NEW 1908 CATALOGUE JUST OUT.
Containing many new ideas and suggestions of value. Sent free upon request. Complete entrance outfit, consisting of half-sheets, one-sheets, three-sheets, etc., sent prepaid, \$1.00.

SKATING RINKS

Stock Skating Rink Posters, printed in colors, consisting of half-sheets, one-sheets, three-sheets, eight-sheets. Complete sample outfit, express prepaid. \$1.00; worth double the price.

PARAFFINE SIGNS

We carry in stock at all times over 100,000 stock signs, 6x18; other sizes to order on short notice. We have our own Paraffine Machine, 35 feet in length, with tons of pressure under boiling hot wax, making our signs "wear like leather." For full particulars write for our special Paraffine Sign Catalogue; sent free. AGENTS WANTED.

Half-Tone 1/2 Sheets

For Window Display. Send us a photograph and we will enlarge same, oval, square or vignetted, size of cut 12x16, printed in any color background. 500, \$27.50; 1,000, \$32.75; 2,500, \$49.00; samples free.

POST CARDS

Beautiful oval, square or vignetted, half-tone reproductions, hand colored, made from your photographs, clippings, drawings, or anything else that can be photographed.
—ONE THOUSAND POST CARDS—
Including several lines of reading matter, name, address, etc., \$5.00. Each additional thousand \$3.00. Agents can make big money, buying at these prices.

TERMS: All sums under Fifty Dollars, cash with order; over Fifty Dollars, one-half cash deposit.

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Clarence E. Runey

Poster Printing Co.

Runey Building, Station V,

CINCINNATI, - - OHIO

TOM NORTH'S

GOSSIP



ERRY Christmas.
Says I.

To myself, says I:

"Denver is one great town."

Says I.

And truly I am not mistaken. Chuck full of business, hustle, bustle, and get-there spirit. A veritable six-cylinder movement day and night. "The City of Electric Lights" is a good title.

Denver's motto is "Forward," and how they do sustain and make good that motto. The present financial stringency is a total stranger to Denver. Denver has 351 sunshine days a year. Denver is noted for its beautiful women. Also Peter McCourt. Denver's amusement places rank with any anywhere. Look 'em over: Broadway theater, Tabor Grand, Curtis, Orpheum, Empire, Crystals, Edison's, Novelty, Alcazars. Elitch's Gardens, Manhattan Beach, Lincoln park and thirty-six other beautiful parks. All elegantly equipped and delivering the best goods obtainable in their respective lines.

The big and only "Welcome" arch of bronze in the country greets you when you step out of the Union depot and burns its glad self into your bosom by night and creates a wonderfully glad-to-see-you impression upon you by day. Verily, Denver, thou art a wonder!

Mary Stockwell, leading lady of the Baker stock company, Denver, is a direct descendant of the first Grand Master Mason in America, Hon. Daniel Cox.

Miss Stockwell is a great-granddaughter of the distinguished old gentleman, who, aside from many other important offices held, was the first governor of New York. He was born in England.

I got all this from the hustling press agent of the Baker theater the week Miss Stockwell played the part of Mrs. Perry in *Are You a Mason*.

The Tabor Grand, Denver, was packed every performance recently. The cause—Little Johnny Jones. Sixty people constitute the company and with the entertaining book and music supplied by Colman and enacted by an exceptionally clever company, mounted with three beautiful settings, and the chorus garbed in fetching costumes, one can readily see why Jos. M. Gaites, because of the immense business done everywhere by this show, is willing to have it termed "The Gaites' Life-Saver."

Meredith Nicholson's charming mystery novel, *The House of a Thousand Candles*, with its story of the inheritance of John Glenarm: the interesting unfinished castle; the hidden treasure; the patient servant, Bates; the lovely Marian, and the fight with the sheriff's deputies—have all been transcribed in the play. The principal role, that of Bates, the butler, in the hands of E. M. Holland, is a masterpiece and could not be improved upon. Mr. Holland's very presence makes itself felt to the innermost depths, and what an artist this man is!

I saw *The Squaw Man*, the four-act drama by Edwin Milton Royle, with William Faversham in the title role, at Denver, and think it is the strongest American drama yet produced. Mr. Faversham himself has a role that fits him like a glove, whether he wears the red jacket of the British army officer or the buckskin breeches and flannel shirt of the cowboy.

The Riverton, Wyo., Republican gives the following "hints to new papas":
Never blow cigar smoke down a child's throat until after it is two months old.
Never step on the baby's face when walking in the dark, as you may lose your balance and fall.

In walking the floor at night with a child never jam its face against a red-hot stove. It is considered unlucky.

While giving the baby a bath care should be taken not to keep its head under water for more than twenty-five minutes at a stretch.

Before giving ditch water to a child, boil it. That is, boil the water. The child will have boils of its own before it is grown.

(Frank Shortridge, please note.)

Lydia Dickson, the beautiful Denver actress, now playing *Cynthy in Checkers*, may shortly announce to her relatives and friends her engagement to marry a very wealthy Chicagoan.

Miss Dickson has managed to remain fancy free during a number of years as a stage favorite, though her matrimonial opportunities have been too numerous to mention.

Among her suitors is Burnell Gunther, son of the Chicago millionaire candy manufacturer, whose devotion leads him to squander his father's dollars by twos and threes daily on telegrams, setting forth his admiration in a flow of extravagant expression. It is believed that he will be the happy man named as the groom-to-be.

It was Miss Dickson's intention to go into partnership with Mrs. Boyle of Rochester as part owner of a stock company

to be known as Boyle and Dickson's stock, but if she marries, this plan probably will be abandoned. Last season the pretty little lady went into vaudeville, playing a skit of her own, entitled *The Prima Donna and the Maid*.

A graduate of the Ashland school, Denver, Miss Dickson cherishes in her scrapbook a print of the school house. She was a student of acting there with Maude Fealy and owns to one year less of life up-to-date. The girls played parts together in their student days.

Nellie Revell in her *SHOW WORLD* column of a few weeks past stated that never in all her years of living in Kansas had she met as many funny people in that state as I have introduced in my *SHOW WORLD* columns. The only explanation I can give Miss Revell is what "Bill" said, "Bill" who? Why "Bill" Shakespeare, of course. "Bill" said:

"This fellow's wise enough to play the fool;

And, to do that well, craves a kind of wit;

He must observe their mood on whom he jests,

The quality of persons and the time;

And, like the haggard, check at every feather

That comes before his eye.

This is a practice,

As full of labour as a wise man's art."

And then, again, the late Charles E. Hoyt said, "There are funny things going

Greater Kind; 3 Rings and Elevated Stages." Such I am led to believe Chas. Murray (of Murray and Mack) contemplates launching next season. Look out for Lady Premier Equestriennes, Far Famed Trained Wild Beast Wonders, Perfectly Bewildering Maze of Motions, Acrobatic Ensembles by the most Extraordinary Male and Female Acrobats on Earth, Flocks of Ostriches, Droves of Camels, Gigantic Unparalleled Congregation of the Rarities of Animated Nature of Unrivalled Magnitude, Prodigious Elephants, Lordly Lions, Terrible Tigers, etc., etc., 1,000 Astonishing Out-of-the-Ordinary features combining the most Heroic, Hilarious, Stupendously Magnificent Acts in the Whole Wide, Wide World. You certainly ought to make good with this outfit, Murry, and all we uns of *THE SHOW WORLD* (and that takes in the entire amusement profession) wish ye barrels o' luck. You've got a good general agent in Eddie Daley!

Mr. Smutzer, of the firm of Pelton and Smutzer, managers Curtis theater, Denver, also the Rocky Mountain Circuit, comprising upwards of 150 houses, left Denver recently for his annual trip around the world. Mr. Smutzer will visit every country, consuming six months for the trip.

Theodore Lorch, whom Pelton and Smutzer are starring this season in the *Lieutenant and the Cowboy*, is meeting with excellent success. Mr. Lorch is styled "Our Theodore" by Denverites.

J. M. Age is cleverly hewing the trail for the Central Cow Puncher Co.

John Preston of the Central Cow Puncher Company is not only scoring immensely in this play, but also scoring great domestically. Mr. Preston has an elegant farm twenty miles south of Chicago in which he takes great pride. The chickens he raises are the envy of the elite cafes of Chicago who weekly vie



DENVER LOCAL NO. 6, N. A. B. P. & B. OF AMERICA.

Top row, left to right—Dutch O'Neil, Wm. Foley, Thomas Bagon, Mart Dillon, Pete Peterson, Mike Springer (foreman Curran plant), James Croman, Wm. Redfield, E. R. Gerson and James Clark.

Bottom row, left to right—E. G. Hamblin, secretary Local No. 6; Doc Garnett, business agent Local No. 6; Chas. P. Saunders, president; Harry Zimmers, sergeant-at-arms; Cliff Redfield and John P. Davis, trustees.

on about you all the time, if you only notice them."

Doubly so does this wise saying apply if you are in Kansas. Thanks for the compliments.

W. A. Weland, treasurer of the Broadway theater at Denver, told me of a man who was injured by being struck by a flying dog. I came to the conclusion that it must have been a bird dog, but I didn't say it.

Edward Stork of Riverton, Wyo., was married the other day. There you are, Elbert Hubbard—make your own jokes.

The new Orpheum theater, Fort Collins, Col., was declared open with great pomp and splendor recently with Wm. Faversham and the *Squaw Man* as openers. At the conclusion of the first act, as had been expected, Mr. Faversham was called before the curtain and Denver's own Sam Dutton—imported for the occasion—handed over a great sheaf of American Beauty roses to the star and another of Chrysanthemums to Margaret Bourne, his blonde leading lady. After this there was more applause and Faversham made a most genial speech, which he concluded by introducing F. J. Annis, president of the theater association, who assured the audience that the initial play was but a forerunner of joys to come; that the standard had been set high, but that the people of Ft. Collins started out to do they could do, and would do, and the best was none too good for them. Then there was more applause and the orchestra played a gay tune.

The epoch of theatrical journalism—*THE CHRISTMAS SHOW WORLD*.

"The great Chas. Murray Circus of the

with each other to receive the Preston Farm products.

Harry J. Farley and Don MacMillan are starring Dorothy Grey this season in *As Told in the Hills*. "Pop" Farley and I tramped together a long time and wish him luck? Well, that's putting it mildly. Any old time "Pop" can't show 'em a trick or two, ahead of a troupe, well—take it from me, he's there! I think "Pop" has a dog he calls "Irish." And I also think he is attached some to said "Irish." Am I right?

Something that was long needed in Blackwell, Okla., was supplied Nov. 13. The New Grand Opera house, under the capable management of G. M. Warinner, was dedicated on that date. Arthur C. Aiston's Company in *At the Old Cross Roads* was the dedicatory play.

THE SHOW WORLD may be justly proud of its Denver representative, H. H. Buckwalter. This gentleman is certainly a live one and up to the minute in all things theatrical and otherwise. During my recent Denver stay Mr. Buckwalter showed me the city in his huge touring car.

"This is one of our greatest show places," he said at one time during the journey.

"Why, it's only a vacant lot," I replied. "Sure, but that's where all the white-tops show when they come to town," he said.

"Stung," I muttered.

No one ever dreamed of such excellence—*THE CHRISTMAS SHOW WORLD*.

"Just because the devil is always portrayed by a man, some women look with suspicion on every male person they

meet," said E. R. Gerson, the wide awake advertising agent of the Curtis theater, Denver. He had just advised a lady with a child that children were not admitted. Her look suggested the above saying. Gerson steps better than a two-minute clip when telling the Denver folks what the Curtis has to offer. If the newspaper work of the house ranked up with the billing well—the other houses would have to go some for business.

Frank Shortridge sends us the following: There was a chap who owned an "opery" And often wished it grander; He booked any old show that came along; His name was Alexander. He liked the girls with a cunning smile (He was a skilful man-der) His opery was built on sand So they called him Al X Sander. He "fell" for a broiler (pretty maid) Admiringly he scanned her And ask'd her if she's change her name—A ring did Alex hand her. "Oh, yes," she said and sweetly smiled "If I may be commander." And thus they formed a partnership. And now look at the gosh dem thing! Talk about limericks, near-limericks, spasms, assaults and batteries and well, when Clay Lambert reads this he will immediately apply for a keeper for you Frank, not a guardian. The "Dream of the Rarebit Fiend" is as a Sunday School picnic compared to your "frenzied-near-poem! Now! Did I say eggs?

The Santa Fe Railroad has another Roy Johnson in their Denver office. His name is Jack Slavin. Pretty big compliment, Jack, when you know how Johnson stands among the theatrical community.

A South Carolina man has been sentenced to life imprisonment for one crime and seven years imprisonment for another. In order to make him serve both sentences they are going to require him

mean by stating you "hope I am not burdened with Christian Science money." Cashier's checks? You know you just think you have money when you have them. So that's the answer? I'll give you great credit though for conducting as bright and breezy a column of criticisms and happenings as it is the fortune of any dramatic paper to receive.

Riding for blood after the approved Pan Handle methods, the greatest "Roundup day" or Cowboys re-union was pulled off at Canon City, Col. Thanksgiving Day. They came from all quarters for the fun. Excursions were run on all the roads leading to the Fremont County capital. The cow boys came in force from Teller, Park and Custer counties, all dressed in their regalia and hot for business.

Sixty head of range cattle were branded on the grounds (some on the hips). Every sport known among cowboys was exemplified and large purses contended for in games and races.

Pearl Morgan, of Victor, captured the 2 1/4-mile relay race. This lady is the only woman relay race rider in the world. She's a great "changer" and when the gong sounded she made some of the male experts look like "yearlings."

"Nan Patterson" was there. "Nan" is the cleverest "pitcher" on the Fremont county range today. She worked to kill when they tried to ride her but Pinears, the Steamboat Springs outlaw, with many proud cowboy scalps dangling at his belt, conquered "Nan" and for the first time in the history of this horse, rode her.

Great was the applause and say! This man is a rider for fair. He's a marvel. Roping, branding, cut hose tests, and every variety of race known to the plains and hills were introduced.

The city took on gala attire in honor of the occasion, merchants vying with each other in window decorations, depicting frontier life and cowboy scenes. I

spring from the very bricks of the pavement. Every moment increased the number.

"I wonder if St. George is killing the dragon over again," said a philosophical looking individual, emerging from the crowd.

"I'll be willing to wager," said a more practical man, "that there's a fight somewhere in that building."

"If only Teddy were around, Denver would be the foremost city in the world," said another.

Meanwhile the crowd surged on; newcomers were added every moment, parents with babies in their arms joining in. Suddenly the alarms from the fire engines were heard clanging.

"Strange we don't see any flames," said a man looking upward.

"Or smell any smoke," said another. Five minutes later the fire engines started home. One could see that not a single horse had been used. The men looked just as fresh as when they started out. Only they smiled. The crowd commenced questioning each other.

"Bet somebody broke in the jewelry store and they're chasin' him," said one.

"G'wan de candy shop was robbed," said another.

"Now, it wasn't de candy shop, it was de swell clothes store and de owner wuz nearly killed."

Just then a terrible shout went up and E. R. Gerson, the advertising agent of the Curtis theater was seen running frantically out of a hall way. Everybody knows him. Seemingly everybody grabbed him.

"What's the matter?"

"What's the racket?"

"Why," yelled Gerson, "the National Alliance Bill Poster's and Billers' Local No. 6 are initiating Tom North into the secrets of the order. They're making more noise than usual because they're conferring the honorary degree on him." And the crowd dispersed. That was the solution, too, and I tell you I feel proud of the distinction conferred on me by Denver Local No. 6. Fine set o' boys and I assure you, gentlemen, I shall endeavor to uphold the excellent reputation you sustain and herald Denver Local No. 6 N. A. B. P. & B. in every quarter of the globe I visit. Good luck and again, allow me to thank you for the big honor conferred.

It would have done you good to have heard all the good things the boys of Denver Local No. 6 N. A. B. P. and B. said about THE SHOW WORLD. They adopted special resolutions endorsing this paper and submitted them to Warren A. Patrick with congratulations and all kinds of well wishes for future prosperity. Merely another instance that shows you THE SHOW WORLD has struck the popular chord.

John A. Grund, who operates the transfer company in Pueblo, Col., boasts of holding the world's record for the handling of Ben Hur Jan. 1, 1906, and which record has not been equalled since. The Ben Hur train arrived D. and R. G., mile and half from theater at 10 a. m. Cars were placed 10:35. Men started to unload 10:45. Last piece placed in theater 12:10. You can draw on your own imagination the amount of stuff hauled by being acquainted with cost of same, which was \$197. Truly marvelous and shows you what can be done with a systematic arrangement; a will to do things and a jam up bunch of hustle. Mr. Grund used four flats, ten men, a forty-footer, and a drop wagon of his own invention upon which he placed 93 drops in one load. Mr. Grund knows his business. After the last piece struck the stage, the prize stage crew of the Grand showed their skill by hanging and placing everything in proper places, a twenty-minute rehearsal of the company was held, and the curtain went up at 2:10. Here are two records to be proud of.

Surmounting the top of Tenderfoot Hill, 800 feet high, in letters twenty feet high, burns the electrically lighted word "SALIDA." That's the way they make you remember Salida, Col. And isn't it a good way! A good, hustling commercial club has placed a boom on the city that is goin' some. Huge cards greet you every where that read

Salida is all right. Her resources are all right. You are all right. We are all right. NOW BOOST!

And boost they do. G. D. Wheeler, the widely known agent has accepted and now holds the position of resident manager of the Salida theater. A good man in a good town and a booster from the old school. Good luck, Salida. Good luck, Wheeler.

R. N. Johnson, formerly manager Pueblo, Col., Grand Opera House and James R. Cluxton, have launched out into the high class picture game and are at present touring Colorado with the Passion Play films. Doing excellent, too.

Al. W. Walle and myself made Victor, Col., together. Walle is ahead of The Heir to the Hoorah. We swooped down on F. F. Latimer, the manager of the Victor house, and a prince of good fellows, who was dee-lighted to see us. You know why? Because he was sure of two good houses. May sound a little vain, but the Heir and Cross Roads have not failed anywhere yet in spite of the financial flurry.

Once more, folks, allow me to wish you the Merriest of Merry Christmas's.

Never saw a theatrical paper put out a Christmas number like this issue of THE SHOW WORLD, did you? Never! Write me your opinion.

Parker

Lucky Curve

Fountain Pen

The Pen that Inks the Point

For a
Christmas
Present

Look as long as you will, you cannot find another article of moderate cost, that will make a gift for old or young, so useful or pleasing as a Parker Fountain Pen. It will be a constant reminder of the giver.

Furnished in Handsome Holly Christmas Box without extra charge.

A Pen with Particular Advantages.

If the man who purchases a Parker Pen expects to find ink outside the nozzle, to soil his fingers when he takes the Pen from his pocket, and removes the cap, he will be disappointed—happily, however, for, thanks to the "Lucky Curve," it will be found clean and dry.

It's worth while to be particular when you buy a FOUNTAIN PEN

Thousands of courteous, conscientious dealers sell our Pens. If yours does not, we will gladly supply you direct or refer you to the nearest dealer who has them.

SPECIAL OFFER

Name engraved on Pen name-plate without extra charge.

A combined Aluminum Ruler and Paper Cutter free for stamp to intending pen purchasers.

This cut No. 38, considerably enlarged is but one of the many beautiful styles we make. It is beautifully ornamented with fantastic design in serpents. A more striking or distinctive pattern cannot be imagined. Price in gold \$10.00; in sterling silver \$8.00. Either price includes a hand-silk-lined, velvet or morocco box.

Either would make a magnificent present.

Beautiful Art Catalogue mailed on request, containing beautiful illustrations of pens costing from \$1.00 to \$20.00 and information you ought to have about Fountains Pens, either standard or self-filling.

The
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Janesville, Wis.

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Canadian Agency:
Buntin, Gillies and Co.,
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Gerber, Carlisle Co., Mexico City, Mexico.
E. Luft and Co., Sydney, Australia.



OPPOSITION BRIGADE HAGENBECK-WALLACE SHOWS.

One of the most remarkable groups of circus agents was taken on Umbrella Rock, Lookout Mountain, Chattanooga, Tenn., Sunday, Sept. 15, 1907, a reproduction of which appears herewith. The party consists of the opposition brigade of the Hagenbeck-Wallace Circus, under Frank Purcell, and includes Harry Stoop, manager Stoop's Bill Posting Co., Chattanooga, and Will F. Gardner, agent of the Candy Kid company, now en route. The H. & W. agents were particularly active in the opposition fight with the Buffalo Bill Shows.

to serve the seven years before entering upon the life sentence. I'll bet E. E. Meredith will think this fellow had an opera house some place and also had a long list of "extras" and this is his just desert! Am I right, Merry?

Just between ourselves—swell issue, isn't it?

In the depot at La Junta, Col., two gals in front of me. First gal (semiwhisper) "My husband went to bed with his boots on last night!"

Second gal (louder) "Huh! You'll get used to that after you have been married as long as I have. I don't mind if my husband only takes his spurs off."

Then some smart aleck started whistling, "No Wedding Bells for Me."

William B. Mack, a former member of Mrs. Fiske's company, will burlesque David Warfield in a Grand Army Man in a skit to be given as part of Joe Weber's Hip, Hup, Hooray. We're uns o' Bay City town are mighty proud o' Mack.

The Canadian river has changed its bed three times at Crowder City, Okla., in one year. Wonder what's the matter. Bugs?

Sam G. Smythe (came mighty close to writing Smith), the energetic live one for THE SHOW WORLD down Omaha way, sends me the following:

"A melo-drama advertised the fact that they had

32—Cast Of Characters—32

but the printing press, with the help of an extra dip into the 'F' type box, made the 'fact' a 'farce' and the ad. read:

32—Cast Off Actors—32

Very good, Smythe, but what do you

was treated with the greatest courtesy and wish to extend my thanks through the columns of THE SHOW WORLD to the committee in charge, and also congratulate them on their big successful Round-Up.

Out West they tell men that the skill of a good stage driver is shown, not by the absence of thunder storms, but by his manner of driving when team and passengers are panic-struck. Agents who are talking about what might happen to their attraction instead of hustling up some means to procure business, are invited to consider this homely parable.

Great was my pleasure in witnessing Florence Roberts' performance of Zira recently—at Pueblo, Col. Miss Roberts has won her place as a great emotional actress. Zira is a new edition of Wilkie Collins' New Magdalene. The memory of Clara Morris in the role of Mercy Merrick constitutes an incident in one's lifetime. Her acting of the situation in which she unfolds the story of her fall to the man who has offered her marriage, won for her her special distinction. Miss Roberts is a worthy second to Clara Morris.

Once more—Merry Christmas.

The critic on a big western paper in summing up an attraction that played at the theater the night before, finished his article with the following:

"The author is dead, I believe, but the evil that men do often lives after them," as Bill says, "and sometimes gets dramatized for the stage." Stung!

Curtis St., just off of 16th St., Denver, was thrown into terrific excitement Sunday morning, Nov. 24. People came hurrying from all sides. They seemed to

RAYMOND'S

WEEKLY BUDGET

PROFESSIONAL NEWS AND COMMENT BY EDWARD RAYMOND.

EPROPOS of the non-domestic tendencies of most of the women in the profession is a little story concerning the first and only wash-day experience of Beatrice Tricey. Miss Tricey received early one morning a telegram telling her to start next day for Boston. She had a small bundle of soiled clothing which she desired to have washed before beginning her journey, but feared that if she sent them to a laundry they might not be returned in time. As she was a privileged character where she was stopping she decided to take advantage of the fact, and do the things up herself.

Approaching the housekeeper with an inquiry as to the kind of soap she should use, she was told that in that particular household they used "soft soap," which was described as soft and white, and cut in squares. The information was also given her that the soap was to be found down in the cellar, in a box.

Miss Tricey found what she supposed to be the soft soap and proceeded to do the rub-a-dub-dub act. After much vigorous rubbing she became aware of the fact that the clothing seemed to be getting more soiled looking every moment. She noted also that the soap failed to make the water sudsy, but she concluded that that was probably a peculiarity of that particular kind of soap, and bravely continued, using her entire strength on the task.

After a couple of hours in which time she had become well-nigh exhausted, and the clothes had become well-nigh ruined, she abandoned the task in tears. Calling the housekeeper, she said: "I don't think much of your old soft soap; it puts more dirt on the clothes than it takes out." The housekeeper, somewhat surprised, examined the soap and immediately went into a fit. Miss Tricey had opened the wrong box in the cellar, and in consequence had been washing for two hours with a piece of salt pork.

A Chicago paper says that M'le. Coselli finishes her act by allowing her educated dog to ride across the stage on the back of her trained gown. The gown must be well trained to stand for anything like that.

A manager who had The Bartletts on his bill not long ago says that they are a dandy pair. I always liked a Bartlett pear myself better than any other kind.

One of the Heugle Brothers was asked if he ever got light-headed while doing his remarkable head stand. He said he couldn't remember having experienced such a feeling. I wonder if he has quite forgotten an occurrence three summers back when a certain friend of his told him to use peroxide on his head for a

IDA O'DAY.

A charming artiste and an excellent banjoist, Ida O'Day is meeting with unusual success in vaudeville. She is a favorite with Chicago audiences.

slight rash caused by the extreme heat. Not knowing the peculiar properties of the remedy he followed the unwise advice, and I distinctly remember that for some time after he was very "light-headed."

Thurston Hall, the clever young leading man who made such a strong impression here last season, is attracting much attention by his work in Ben Hur. I wit-

nessed a performance some years ago in which Mr. Hall had in a dramatic scene a line which ran something like this: "Then, father, with your permission and her consent, I will make her my wife." In the excitement of carrying the act to a climax Mr. Hall exclaimed: "Then, father, with your commission and her per cent I will make her my wife."

The young woman entered the professional office of Will Rossiter in the Grand Opera house. She wore a red dress—and things like that—also a smile.

"I want to see some professional copies," she gurgled at Miss Egan.

"Where are you working?" tentatively from Miss E.

"Me? Working? I want you to understand I don't have to work. I'm mar-



ANNIE TASMA SUTTON.

One of the leading members of the famous Van Dieman Revolving Aerial teeth gymnasts is Annie Tasma Sutton, the outside whirler of that aggregation. She was the first to produce the teeth swivel act and revolving aerial wheel at the Tivoli theater, Adelaide, So Australia, Feb. 23, 1901. Since that time she has toured the Orient, Philippine Islands, China, Manchuria, Japan and Sandwich Islands. She toured Mexico with Orrin Bros., 1902-03 and is now in vaudeville. The act is scoring heavily in all parts of the country.

ried, young lady," snapped the one in red.

"Then what license have you for asking for professional copies?"

"License? My goodness, do you have to have a license to get music as well as get married? I play the piano and if you don't believe it just ask my husband; he says I'm a pippin. But I ain't got no music license. I got professional copies from a lot of nice men and they didn't ask me a lot of foolish questions either. You're the freshest clerk I ever saw, and I will never speak to you again."

The red dress—and things like that—vanished through the door and Miss Egan called for help.

Billy Glass saw Jim Diamond on State street a few days ago, but Jim being somewhat preoccupied failed to see Bill who after speaking once and receiving no recognition gave Jim a friendly slap on the back.

"I say, Diamond," he asked, good naturedly, "what are you trying to cut me for?" Jim grinned and stretched forth his hand, "Just to prove that I'm a real diamond," he said.

It was my pleasure to take to the

"Yes," returned George, "and I am pleased to see by your business card that you also are a shoot builder. Shake!"

A songwriter whom I know, having about completed arrangements for a certain firm to publish a new composition of his, mentioned the fact to me for publication in THE SHOW WORLD. Before I had an opportunity to turn in the news item I received the following note from him:

Dear Raymond.—Have had a row with — & Co. and have a new man (Newman) to handle my song.

A young man who until recently has been employed by the Chicago Housewrecking Co. has been "discovered." The young man, who possesses a remarkable tenor voice, is to make an appearance in vaudeville soon and it is but natural to conclude that the training he received in his former occupation will materially assist him in "bringing down the house."

On account of a wreck the company which was to play Lebanon, O., on a certain night recently failed to arrive in time to give the performance. Manager Gustin had to dismiss the audience. The

Olympic a short while back, a quaint little old lady, whose pleasures are few and far between. She took keen enjoyment in every turn, desiring to know the name and history of each performer. After the show I inquired of her what person she liked best on the bill.

"They were all good," she replied, "but I think I laughed the most at that Mr. Gray." There had been no Mr. Gray on and it was not until I had consulted my program that I knew she referred to Joe Whitehead.

Nibbe & Bordeaux are back in Chicago from the East. They will feature Harry Newton's "Mariutch, She Come Back to Me." Nibbe says he is still crazy enough to be working all the time, while every day he sees people with sound minds standing on the corner of Randolph and Clark, looking for the price of a ham sandwich.

George Breinig, of the well known amusement construction company, while on a train recently made the casual acquaintance of a member of the firm of Smith & Wesson, fire arms manufacturers. The men exchanged cards: "Oh!" said the Smith & Wesson man, glancing at the bit of paste board which he had received, "I see you're a chute builder."



LEW M. GOLDBERG.

The general manager of the Goldberg Amusement Co. operating the Grand theater, Joliet, Ill., and the Castle theater, Bloomington, Ill., is Lew M. Goldberg. Besides his own houses, Mr. Goldberg books five other theaters. He probably is the youngest theatrical manager in the union.

tainment for the audiences over the circuit, but isn't it a bit risky to try to give the public pains and shooting pains at that?

I was telling Eddie Hayman the other day that Walter K. Hill would be back with the Buffalo Bill show shortly. "Why, I heard he was to have a New York office," said Edward doubtfully.

"Well, you're wrong," I replied. "He's going back to the big tops. He told me so himself and you know he's on the level."

"Aw, gwan," said Hayman, "how could a hill be on the level?"

It is announced that Louis James is to appear in The Comedy of Errors, playing the two Dromios, a dual role. In former years the eminent Shakespearean actor shared honors with Frederick Warde and Katherine Kidder. Now he will have the do-all role.

Claude R. Erby, one of THE SHOW WORLD boys, has been presented with a gold pocket pencil in the form of a cane. He is now a full-fledged staff writer.

Charles Alberts, of Minneapolis, is to be congratulated upon his engagement to one of our young leading women, Miss Sarah Truax. It isn't always safe to predict beforehand, but it is certain that Mr. Albert will get a "Truax" wife.

In these days of feminine independence girls seldom marry for homes. One recently did, however,—for Manager Holmes of Sioux Falls, South Dakota.

Harry Perry, of Those Three Boys, lost his voice while playing in Albany. Must have been a pretty stiff game to cause Harry to put up his voice while playing.

Bob Stickney and his wife, who is known as "Barnum's Beauty," have gone to the coast. Mr. Stickney will be seen in vaudeville this winter.

Steve Prideau, formerly tenor of the Tourist Trocadero Quartette and Tourist Trio, has joined Hanvey & Clark, making the team Hanvey, Clark & Prideau, the Boys Who Can Sing.

A respected contemporary prints the following ad. "For Sale—Strongest pony in the world. Write care of so and so, New York." There's a mistake somewhere. The strongest pony in the world is for sale at the Saratoga hotel bar.

A certain small repertoire manager who carries his temperance ideas to the extreme, advertises as follows: "Wanted—A full acting company. None but teetotalers need apply." I know lots of people who can get intoxicated on a couple of drinks, but to demand that actors get full without even taking one drink strikes me as a bit remarkable.

Jeanette Adler is featuring "Meet Me at the Depot." Jake Sternad wrote to several people to meet him at the same place with a new pair of shoes and a large, comfortable carriage. Will Rossiter is talking of dedicating the song to Jake.

Ford West, finding himself in need of a partner early this season, remembered a blackfaced comedian who had worked with him eleven years before, and whom he had never seen since. Ford's mind was quickly made up, so he wired his former associate: "Need a partner. Will you join me? Answer quick." That

night he joined a number of friends in a game and in consequence remained away from his hotel until very late. Entering his room along towards morning he was startled to see a man in his bed. Ford, highly indignant, shook the

house he visited John McGrail to consult him about furnishing acts. During the conversation John remarked: "Well, Mr. —, ordinarily I only deal with fair managers, but I think I will make an exception of you."

"D—m it, sir!" said the man angrily, "do you mean to insinuate that I'm not square and honest?"

Jake Sternad went up into the Michigan woods early in the fall on a hunting trip. He engaged an old woodsman to act as guide for him. The other day I overheard Jake telling an acquaintance about the trip. He finally wound up by remarking: "The only person who accompanied me was one of Michigan's leading citizens." "Say, Ananias Sternad," I butted in, "you told me that story once and you said you had no one with you but a guide."

"Well, that's all right," replied Jake with a wink, "isn't a guide a 'leading' citizen?"

Saw Kerry Meagher coming out of a restaurant last week, looking like a pessimist. "What's the matter, Kerry," I inquired, "didn't your luncheon agree with you?"

"Naw," was the sour rejoinder, "this is a bum food emporium. They handed me an awful blow."

"Why, what'd you have?" I asked.

"Club sandwich," muttered Kerry.

An eastern newspaper remarks that Miss Lillian Russell is still a well-groomed woman. Can it be that the gor-

where a little talk and some good singing are mingled. Miss Randall's impersonation of Mlle. Fougere was a clever bit of work. The act closed with a descriptive song entitled Across the Bridge. Crawford and Manning, grotesque black-face comedians, won the laughs and applause of the audience by their eccentric dancing and burlesque acrobatic work. Moran & Wiser were the sensation of the bill with their juggling and boomerang hat throwing. Mlle. Cleo was an added attraction. The roster was as follows: Jack Crawford, Frank Graham, Dan Manning, Jack Goldie, Tom Nolan, Al Wiser, William Moran, Lillian Washburn, Cora White, Edith Randall, Maggie Austin, Rose Deeley, Kattie Evans, Valaska Golden, Lillie Barry, Sallie Giles, Leslie Devere, Bessie Rene, Roselle Lyons, Lillie Healy, Martha Swartz, Gene Van, Venetta Pressler, Annie Davis, Lizzie Swartz and Annette Julius. This week's attraction is Charles H. Waldron's Trocadero Burlesquers, with Frank Finney as the feature.

One of the liveliest shows in the burlesque wheel was given last week by Frank B. Carr's Thoroughbreds, at the Empire theater. Maloney the Mayor was the title of the first part, with Harry McAvoy, Joe Howard, Marie Richmond and Gussie Linder in the principal parts. During the action of the burlesque eight musical numbers were introduced showing a bevy of hard-working show girls. In the olio Mlle. LaToska, a contortionist whose close bending was executed in an artistic manner, was much liked. An

Frank Riley, John Honan, Tommie Smith, Pat Kearney, Bonnie Ardo, Lena Bruce, Clara Dagneau, Bell Travers, Mamie Lafferty, Jennie Ward, Virginia Read, Julia Dodds, Jeanette LaMoret, Margaret Dudley, Blanche Clayton, May Morrison, Lotie Hansen, Etta Wells, May Fenton, Edna Potter, Blanche Belford, Mable Johnson, Jennie Sutton, Madge Howard, May Cromwell and Mayme Heim. Business staff: Sam Robinson, business manager; William Madden, advance; Dave Morgan, musical director; Harry Clayton, master mechanic, and Frank Williams, electrician.

Fred P. Sargent, manager of the World Beaters Burlesque company, is receiving congratulations from everyone who has seen a performance of the present edition of the World Beaters show. At one time this season, when Fred was first put in charge, the piece wasn't very funny and had failed to make a good impression wherever it appeared, but on its last showing in Chicago proved to be one of the best shows touring. During the revamping period Mr. Sargent engaged a stage director supposed to be the



THE ROLICKER'S FOUR.

The Rollicker's Four Quartette, composed of Henry Simon, Grover Schepp, Albert Timon and Frank Ganyard, en route with M. M. Thicse's Rollickers, will enter vaudeville next season in a new act now in course of preparation. The members of the team are excellent singers, clever actors and fine acrobats. The team was organized two years ago and was a feature at the Madison Square Roof Garden last summer.

intruder. "Wake up," he said roughly; "what are you doing in my room?" "This is the answer to your telegram," was the sleepy reply.

Howard J. Weake writes me that he intends introducing vaudeville into the very small towns of Iowa. His company, he says, will be composed of himself, his wife and their three daughters. As long as their route includes only the wee, small towns, the fact of its being a "Weake" show won't hurt much.

Harry Steese Cole, who is the author of some good things in verse, says that he would like to collaborate on a drama with Grace Livingston Furniss, the clever woman playwright. Another case of adding fuel to the fire.

One day last week I was in the tailoring establishment of Louis Namety, who clothes the profession. An acrobat who had come in for a fitting was repeatedly told to go into the fitting room where his suit was ready to be tried on. The young man made several starts but each time turned back to talk to Namety who was very busy taking a customer's measurements. The talkative tumbler related many of his professional woes, and finishing with not too complimentary opinion of a certain well known manager, said, "Why, Louis, he wanted me to go on for a tryout." "Umph!" said Louis, "well, I want you to go out for a tryon."

James R. Lloyd writes that he is playing Hamlet this season. What James really means, is that he's playing hamlets this season.

Robert Ingraham, who was one of Shapiro's most successful song popularizers, was teaching a new composition to a young German baritone. After several attempts the German said, "I think I will not try dose songs, mine voice iss too deep, don you tink?" "Not too deep for a mine voice."

"Watch the Key." It sounds foolish, doesn't it, but you ought to see Murphy and Vidocq in the act, it's great.

A small town man new to show business, upon having noted the vaudeville craze, decided to become a full fledged manager and give his townspeople a theater where that popular amusement should prevail. After building his play



CASEY & CRANEY.

Exponents of refined comedy and possessed of pleasing singing voices, Casey & Craney are assured favorites on any bill. They constantly interpolate new comedy into their offering and have helped to popularize many novel musical numbers. The team is booked solid by the Western Vaudeville Managers' Association and are well liked by the profession of entertainment.

geous Lillian has gone and married again?

Dolph & Susie Levino write that although they have contracts to play abroad up into 1910, they have postponed some engagements and intend to remain in this country for a time at least, owing to personal business matters requiring their attention, and the indisposition of near relatives.

BURLESQUE.

ESS BURNS and his Casino Girls Extravaganza Co., was the offering at the Trocadero theater last week.

The principal burlesque, entitled A Night at Goldfield, was a novel conception, in which the entire company donned the garb of the Indian, and the fourteen chorus girls were resplendent in all the finery that could rejoice the heart of a squaw. The other burlesque offering was A Gay Old Boy, which depicted the gay life at a fashionable watering place. Among the vaudeville numbers were Deeley & Austin, the Dancing Dolls. These girls have a good routine of songs, interspersed with a lot of new steps. Nolan & White, the Tramp and the Sou-brette, have a sketch filled with automobile talk and a number of good parodies. Graham & Randall opened their act with a scene in a vaudeville manager's office,

artist who is too well known by old and young to need much comment was Harry LeClair, character comedian and burlesque artist. Petite in songs and dances were the DeNette Sisters. As My Father Used to Say is the title of a new vehicle which Howard & Linder are using to advantage this season. A little girl with a big voice was Josie Flynn in characterizations which pleased immensely. The Dancing Mitchells, known as the Human Tops, closed an olio of merit. A Taste of the Forbidden Fruit was the closing burlesque, introducing Harry LeClair in one of the comedy parts. Demetral the Greek Demon, who enjoys an international reputation as a wrestler, met all comers. The entire cast is as follows: Harry McAvoy, Joe Howard, Dan Kiley, George Betts, Marie Richmond, Gussie Linder, Josie Flynn, Mlle. LaToska, Nonie Reynolds, Irene Greyson, Rosamond Wells, Lillie DeNette, Rose Clayton, Primrose DeNette, Maggie Webster, Nellie Waller, Madeline Sullivan, Emeline Wilson, Annie Foster, Lena Woods, Lillian Frick, Sylvia Edwards, Nellie Porter, Belle Gordon, and Adeline Belmont.

The Oriental Cozy Corner Girls returned to Chicago and made merry at the Folly last week. The show remains the same as when reviewed eight weeks ago. The Honeymoon Trip and The Sculptor's Dream are the two burlettas. Lafferty & Ward, Sandow & Lambert, Honan & Kearney, Bruce & Dagneau and Smith & Ardo compose the olio of advanced vaudeville. The complete cast is as follows:



THE FREY TRIO.

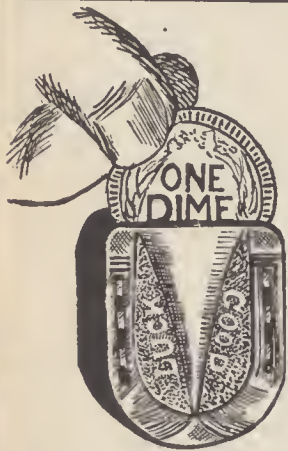
Presenting the twin Roman athletes in demonstrations and pantomime, the Frey Trio are a popular attraction in vaudeville. They are booked solid until March, 1908, by the Western Vaudeville Managers' Association.

last word when it came to novelties and features, to direct the rehearsals. The quondam producer changed the business he previously allotted at each performance. As a result the company was on the verge of nervous hysteria. Mr. Sargent finally informed the director to go while his footwear was in the best of condition and put the show on himself with but three rehearsals—and it was most successful.

The Golden Crook Co., with Billy Kelly as the principal comedian, returned to Chicago and held the boards at Sid J. Euson's theater last week. A review of this company appeared in these columns two weeks ago. This week Roble's Knickerbocker Burlesquers featuring Jack Reld and Clyde Darrow.

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Whatever Men say in their blindness, in spite of the fancies of youth,
There's nothing so Kingly as Kindness, and nothing so Royal as Truth.

ROUTES

ARTISTS.

ALL Hunter & All: En route with Sam Devere Show.
Adams, E. Kirk, & Co.: Auditorium, Norwalk, Va., indef.
Amper: En route with Miss N. Y. J. Co.
Arnold, Capt.: Fair Park, Dallas, Tex., indef.
Arthurs, Kltty: Flood's Park, Baltimore, Md., indef.
Adams & Mack: O. H., Old Orchard, Me., indef.
Allen, Edw. S.: En route with the Flaming Arrow Co.
Adler, Lou: En route with the Isle of Spice.
Another Quartette: En route with Colonial Belles.
Anton and Houseworth: En route with the High School Girls Co.
Ahearn, Chas.: En route with the Ahearn Trio.
Allen, Lee: En route with the Boston Belles Co.
Arnold Lucia: En route with the Boston Belles Co.
Ames & Feathers: En route with King Casey Co.
Adams Bros.: En route with Williams' Imperials.
Allen, Eva: En route with Williams' Ideals.
All & Pelsner: En route with High Jinks Co.
Alvoria: En route with the Golden Crook Co.
Anderson, Carl: En route with the Bowery Burlesquers.
Arche, La Della & Davey: En route with Jolly Girls Co.
Armstrongs, Three: En route with Parisian Belles Co.
Arnold, Lucia: With the Boston Belles Co.
Avery & Pearl: En route with The Girls from Happyland.
Arnold, Chas.: Colonial, Akron, O., 16-22; Columbia, Bellatre, 23-30.
Arlington Four: Majestic, Des Moines, Ia., 16-22; Orpheum, Salt Lake City, 23-30.
Aherns, Chas.: Gayety, Milwaukee, Wis., 17-23; Empire, Toledo, 24-31.
Alma Mme.: Lyric, Ft. Smith, Ark., 15-21.
Americus Comedy Four: Orpheum, Reading, Pa., 16-22; Orpheum, Harrisburg, 23-30.
Allen Josie: Temple, Ft. Wayne, Ind., 16-22; Varieties, Terre Haute, 23-30.
Alrona-Zoeller Trio: Orpheum, Lima, O., 16-22; Marion, Marion, O., 23-30.

Alvora: Gayety, Detroit, Mich., 15-21; Empire, Toledo, 22-29.
Allen, Searl & Violet: Alhambra, New York City, 16-22; Poll's, Springfield, Mass., 23-30.
Appleby, E. J.: Grand, Hamilton, O., 16-22; Orpheum, Urbana & Troy, 23-30.
Arminta & Burke: O. H., Hot Springs, Ark., 16-22.
American Newsboys' Quartette: Pantages, Tacoma, Wash., 16-22.
American Tommy Atkins: Keith's, New York City, 16-22; Keith's, Philadelphia, Pa., 23-30.
Allen-Kenna: Crystal, Marion, Ind., 16-22; Crystal, Elkhart, 23-29.
Adair, Helen: Majestic, Houston, Tex., 15-21; Orpheum, Omaha, Neb., 21-28.
Alpine Troupe: Majestic, Evansville, Ind., 23-29.
Apollo Quartet: Varieties, Terre Haute, Ind., 16-21.
Auburns, Three: Grand, Defiance, O., 16-18; Findlay, Findlay, 19-21.
Auger, Capt. Geo.: Poll's, New Haven, Conn., 16-21.
Asra, A. W.: Colonial, Norfolk, Va., 16-21.
Adams Bros: Star, Hannibal, Mo., 16-21.
Armond, Grace: Gayety, So. Chicago, Ill., 16-21.
Astrellas, The: Poll's, New Haven, Conn., 16-21.
All, Geo.: Keith's, Cleveland, O., 16-21.
Avon Comedy Four: Orpheum, Boston, Mass., 16-21.
Adamini-Taylor: Lyric, Dayton, O., 16-21.
Aherns, The: Majestic, San Antonio, Tex., 16-21.
Alsace & Lorraine: Proctor's, Elizabeth, N. J., 16-21.
Arcadia: Majestic, Birmingham, Ala., 16-21.
Albena, Prince, & Miss La Brant: Altmeyer's, McKeesport, Pa., 16-21.
Askeland: Orpheum, Urbana, O., 16-21.
Abram & Johns: Bennett's, Ottawa, Ont., 16-21.
Austin, Tossing: Pavilion, Abertillery, Eng., 23-28; Palace, Perth, 30-Jan. 4; Palace, Gloucester, 6-11; Metropole, Manchester, 13-18.
Apdala's Animals: Majestic, Johnstown, Pa., 16-21.
American Dancers, Six: Empire, Paterson, N. J., 16-21.
American Trumpeters, Four: Gotham, Brooklyn, N. Y., 16-21.
Alton Trio, Star, Homestead, Pa., 16-21.

BICKETT FAMILY: Boonville, Ind., indef.
Bijou Trio: En route with Watson's Burlesquers.
Bussler, Walter H.: Orphia, Madison, Wis., indef.
Burson, Arthur: En route with the Cosmopolitan Carnival Co.
Bradley & Davis: Sullivan & Considine circuit, indef.
Buxton, Chas. C.: Crystal, Menasha, Wis., indef.
Beauties, Eight English: En route with Al Reeves Show.
Blamphin & Hehr: Star, Atlanta, Ga., indef.
Bue, Chas.: En route with the Wonderland Show.
Bancroft, The Great: Globe, Chicago, indef.
Barrett & Belle: En route with the New Century Girls.
Bohannon & Corey: En route with the New Century Girls.
Brennan & Riggs: En route with the New Century Girls.
Budworth & Wells: White Bear Lake, Minn., indef.
Brooks & Vedder: Empire, San Francisco, indef.
Binney & Chapman: Garden Theater, Memphis, Tenn., indef.
Blair & McNulty: Gem, Missoula, Mont., indef.
Barnes & Edwins: Oak Park, Sacramento, Cal., indef.
Burke, John P.: Flood's Park, Baltimore, Md., indef.
Barrett, Geo. A.: En route with Rose Sydel's London Belles Co.
Bryant Edith: En route with Bryant's Extravaganza Co.
Black, John: En route with Bryant's Extravaganza Co.
Bison City Quartette: En route with the Rialto Rounders Co.
Bowen & Lina: En route with the Sam Devere Show.
Boyce, Jack: En route with the Trocadero Burlesquers.
Bamer, Fred: En route with the Miner's Dreamlands.
Burke, Fred: En route with the Miner's Dreamlands.
Behler: En route with the Miner's Dreamlands.
Blanchard Bros.: En route with the Sam Devere Show.
Brooks, Hazel: Bijou, Kankakee, Ill., indef.
Bedini & Arthur: En route with the Colonial Belles.
Bernard, Hugh: En route with the Colonial Belles.
Bryant, May: En route with the Boston Belles Co.
Burke, Minnie: En route with the Boston Belles Co.
Banvards, Six: Flying: With Schumann's Circus, Berlin, Germany, indefinite.

Butler, May: En route with the Black Crook Jr. Co.
Burgess, Mabel: En route with the Black Crook Jr. Co.
Belfrage, Tessie: En route with the Black Crook Jr. Co.
Bijou Comedy Four: En route with the High School Girls Co.
Billy Beard: En route with Primrose Minstrels.
Bixley, Edgar: En route with the Boston Belles Co.
Banks, Chas.: En route with the Boston Belles Co.
Breton, Harry & Gertrude: Los Angeles, Cal., indef.
Bradley & Barnes: En route with Majestics.
Beatrice, Mlle.: En route with Rose Hill Folly Co.
Barton, Joe, & Bro.: En route with Bohemian Burlesquers.
Banta Bros., Four: En route with Original Cohen Co.
Barrett, Grace: En route with Pat White's Gayety Girls.
Barrett, Charles: En route with the High Jinks Co.
Barto, Eddle: En route with the Rollickers Co.
Bell, Norma: En route with the Trans-Atlantic Co.
Belmont & Brennan: En route with the Imperials Co.
Bentley, Harry: En route with Imperials Co.
Bernard, Cissie: En route with Rose Sydel Co.
Bishop, Frances: En route with the Century Girls.
Boyce, Lillian: En route with the Jolly Girls Co.
Bragg, J. D.: En route with the Toreadors Co.
Brady & Mahoney: En route with Irwin's Big Show.
Brooks, Jeanne: En route with Parisian Widows.
Brown & Bartoletti: En route with the City Sports Co.
Bulla & Raymond: En route with Washington Society Girls Co.
Baldwins, Flying: Quincy, Ill., indef.
Barry, Mr. & Mrs.: Columbia, St. Louis, Mo., 16-22; Olympic, Chicago, 23-30.
Barnett, May: Fargo, N. D., Grand Family, 16-22.
Banks, G. S. & B. S. Newton: Malden, Malden, Mass., 16-22; Hathaway's, New Bedford, 23-30.
Beecher & Maye: Casino, Allegheny, Pa., 16-22.
Berry & Berry: Orpheum, Minneapolis, Minn., 15-22; Olympic, Chicago, 23-30.
Bowers, Walters & Crooker: Shear's, Toronto, Can., 16-22; Bennett's, Hamilton, Can., 23-30.

Barnes, Al.: Lyric, Des Moines, Ia., 16-22; Majestic, Muscatine, 23-30.
Bergere, Valerie: Keith's, Boston, Mass., 16-22; Keith's, Providence, R. I., 23-30.
Bootblack Quartette, The Original: Bijou, Quincy, Ill., 16-22; Garrick, Burlington, Ia., 23-29.
Black Violet & Co.: Hopkins, Louisville, Ky., 15-21; Orpheum, Memphis, Tenn., 22-29.
Borella, Arthur: Bijou, Galesburg, Ill., 16-22.
Black & Leslie: Bijou, Duluth, Minn., 16-22; Bijou, Superior, Wis., 23-30.
Burt, Glenn: Lyric, Kensington, Ill., 16-22.
Byron & Blanch: Family, Butte, Mont., 23-30.
Bryant & Saville: Temple, Ft. Wayne, Ind., 16-22.
Bradley & Davis: Parlor, York, Pa., 16-22.
Bruno & Russell: Colonial, New York City, 16-22.
Byron & Langdon: Colonial, Lawrence, Mass., 16-22; Proctor's, Troy, N. Y., 23-29.
Balzers, The: Majestic, Chicago, Ill., 16-22; Grand O. H., Indianapolis, Ind., 23-29.
Byard & Vance: Vaudeville, Ft. Wayne, Ind., 16-22.
Bowen Bros.: Grand, Butte, Mont., 16-22; Washington, Spokane, Wash., 23-29.
Brown, Harris & Brown: Orpheum, Boston, Mass., 16-22; Keith's, Providence, R. I., 23-29.
Brown & Schomer: Bijou, Winnipeg, Can., 16-22; Grand Family, Fargo, N. D., 23-29.
Bennett Sisters, Three: Casino, Philadelphia, Pa., 16-21.
Bingham, J. W.: Grand, Defiance, O., 16-18; Findlay, Findlay, 19-21.
Bellicaire & Kramer: Proctor's 23d St., New York City, 16-21.
Burns, Wilfred: Bijou, Winnipeg, Can., 16-21.
Bob White Quartette: Majestic, Kansas City, Mo., 16-21.
Bedell Bros.: O. H., Franklin, Pa., 16-21.
Bowman, Joe: Crystal, Frankfort, Ind., 16-21.
Bissett & Miller: Poll's, Bridgeport, Conn., 16-21.
Bentley, Musical: Orpheum, Leavenworth, Kan., 16-21.
Barnells, The: Wonderland, Huntington, W. Va., 9-21.
Burns, Harry: Gem, Conneaut, O., 16-21.
Bingham, Kittle: Grand, Defiance, O., 16-18; Findlay, Findlay, 19-21.

FOR NEXT SEASON

JOE WHITEHEAD

A COMEDIAN

IS AT LIBERTY. Would like a first-class musical comedy. Will tackle anything from Coachman to Hamlet. Can get comedy out of the buttons in the former and if there is a funny bone in the skull used in the latter, I will find it

As the principal comedian in Capt. Careless, Amy Leslie says: "All praise may be frankly bestowed upon Joe Whitehead, who does the comedy in the show. Mr. Whitehead is a young actor with a fine old school. He dances captivatingly, sings well, acts with intelligence and much smooth art of a sort. The part he plays leaves him just outside the arena of a great big success. He is constantly entertaining, legitimate, and amusing and he immediately made friends with the audience."

As principal comedian in The Umpire, the New Orleans Democrat says: "The cast was an excellent one throughout. Joe Whitehead, who played Jimmie Dolan, the Umpire, was the central figure and his performance was one which makes him deserving of an envied position among the comic opera and musical comedy comedians of the present generation, he showed an intelligent comprehension of the intensely humorous character entrusted to him, and that quick and keen sense of humor that is invariably essential for the appreciation of the successful comedian in any line. Besides this, he displayed a thorough appreciation of the value of broadly comic stage business. Grimaces as expressive as words could be and incomparably quicker to reach the understanding of the audience, were made to do splendid service for him, while at times just a sudden dropping of the corners of his mouth, or a look of hopeless resignation, proved sufficient to set the audience in a roar of laughter without the aid of a line of dialogue. His comic dancing was in itself an accomplishment of which the average singing and dancing comedian might well feel proud."

As a single act in vaudeville, The Variety says: "Whitehead is a real comedian and should by all means follow that vocation. It is destined to lead him to a Broadway production sooner or later if he continues as he has begun."

Another paper says: "I'm funnier than Foy," and another says that "I could hold down the slangy part of an argument with Rose Stahl." Still another one says, "that I loom up in a production like a search light on a mud scow." And at the heading of this paper I am looking for next season's work.

(Cease)

Address Care Show World

JIM DIAMOND

Eccentric, Dancing Comedian

(Late of Whitehead & Diamond)

AT LIBERTY next season for musical comedy.

A fellow who sticks his feet in the air while singing. Principal comedian in 66 musical comedies. This season with the Kentucky Belles Co. Read what the press says:

Time in the Variety.—"There is a comedian from the West playing around New York for the first time. His name is Jim Diamond and you may as well memorize it, for you will hear from Mr. Diamond again. He is a comedian who grows upon you, and a dancer who can draw the laughs with his feet as well. The first act does not afford Mr. Diamond as much scope as afterwards, when he catches the audience hard."

Montreal Standard.—"The real comedian of the company is a person by the name of Jim Diamond, who is a sort of a handsome Dick Deadeye, in the burlesque, and the amusement he provides is of a distinctively high class order for burlesque work."

Providence Journal.—"Now, while Mr. Wise is the IT of the company there are others. There is that long, lean, lank and ludicrous individual, Jim Diamond, as Dick Daredevil, whose makeup is a novelty and whose actions cannot but cause a smile, to say nothing of his singing and dancing; there are the four sailors, who, converted into soldiers of the southern clime, are better than ever."

Boston Journal.—"Unheralded and seemingly unknown, Jim Diamond, one of the principal funmakers of Kentucky Belles at the Columbia this week, jumped into instant favor of Boston theatergoers in the few performances in which he was played here. What impressed the audience most was the unique manner in which he dispenses fun, giving a series of gymnastic twists to his joints that fairly send an audience into convulsions. If Jim Diamond only sticks to comedy it is a safe prediction that some day his name will be seen in glaring headlines as a star."

Fresno, Cal., News.—"A bright star on the bill, as his name would indicate, is Jim Diamond, the monologist who is known all over California as a creator of mirth. His monologism is of rather a different sort from that of the ordinary monologist. All his jokes were delivered in songs of parody. Last night he sang "Mother, Mother, Mother, Pin a Rose on Me," varying each verse with a number of applications. He sang verse after verse, at the end of each the crowd was laughing more than ever, and if he had not stopped when he did some might have gone into a spasm. Mr. Diamond is also a dancer and the many difficult dances that he performs made the crowd

wonder why he does not do acrobatic stunts."

Goldfield Times.—"Jim Diamond will be seen tonight at the new Ross theater, heading the Alpin company forces in a role which he created, and which was written especially for him. Some idea of Mr. Diamond's work and versatility may be judged from the fact that during the past eight months he played the leading roles in sixty-six different productions, most of which were initial performances. Among the principal ones were, Wizard of the Nile, Bankrupt Sultan, Pinafore, King Fuzzy Wuzzy, Count E. Z. Mark, Mexico, King of Dahomey, The Pagoda, The Dope Fiend and the Jew, Dinkey and Pinkey Abroad, The Dope Fiend, Murphy's Troubles, Hot Old Time, The Mikado, and The Bandit Chief. The characters taken by Mr. Diamond included Chinese, Irish, Jew, German, French and eccentric ones of various kinds. Among the many songs he has helped to popularize are, "There's Always Something Doing in the Lives of San Francisco Men," "Mother, Pin a Rose on Me," "A Woman Without a Man," "Marey Carey," "He Walked Right In" and "Sing Ling Foo." Diamond is without a doubt one of the foremost eccentric dancers on the stage today, and includes in his personality a combination that for his special line of business is rarely, if ever, in one individual."

Bakersfield, Cal., Echo.—"Among the entertainers who have visited this theater since its opening last April, none have made a more pronounced hit than Jim Diamond, monologist, soloist and dancer. As a dancer he is grotesque, and his dancing is something different. Diamond's makeup, too, is comical; his clothes fit him like a barley sack. His stunt is certainly amusing, and the Empire audiences are demonstrative in their applause."

Cincinnati, O., Press.—"The Kentucky Belles, presenting Mr. Wise from Broadway, a two-act musical comedy, began a three-days' engagement at the Empire theater Monday. Jim Diamond, the leading comedian, is eccentric in his acting and made good with the audience. His staging of "Fuzzy Wuzzy" was endorsed so many times that he ran out of verses and began making them up as he went along."

Betts, W. H.: Crystal, St. Joseph, Mo., 16-21.
Barker, Eugenie: Majestic, Montgomery, Ala., 16-21.
Baker & Gormley: Main St., Peoria, Ill., 16-21.
Easons, The Musical: Bijou, Battle Creek, Mich., 16-21.
Bedouin Arabs, Eight: Orpheum, Brooklyn, N. Y., 16-21.
Beatties, Three Juggling: Orpheum, Chillicothe, O., 16-21.
Basque Quartette: Alhambra, New York City, 16-21.
Bartholdi's Cockatoos: Orpheum, Omaha, Neb., 16-21.
Ehannon & Corey: Trocadero, Philadelphia, Pa., 16-21.
Byers & Hermann: Hathaway's, Lowell, Mass., 16-21.
Eouden & Quinn: Empire, Pictow, Can., 16-21.
Baker, Pete: Majestic, Houston, Tex., 16-21.
Beatrice & Her Teddy Bears: Family, Carbondale, Pa., 16-21.
Bellong Bros.: People's, Cedar Rapids, Ia., 16-21.
Barrington, Sid & Belle: National, Erie, Pa., 16-21.
Barry, Mr. & Mrs. Jimmie: Columbia, St. Louis, Mo., 16-21.
Bennington Co., The: Howard, Huntington W. Va., 16-21.
Barrows-Lancaster Co.: Haymarket, Chicago, Ill., 16-21.
Borns, Sol: Star, Sistersville, W. Va., 16-21.
Bobker's Arabs: Majestic, Chicago, Ill., 16-21.
Batty's Bears: Orpheum, Boston, Mass., 16-21.
Brenon, Herbert, & Helen Downing: Acme, Sacramento, Cal., 16-21.
Belclair Bros.: Orpheum, New Orleans, La., 16-21.
Baker, Sid, & Baby: New Orleans, La., 16-21.
Brink & Rush: Central City, Ky., 16-21.
Barron, Musical: Paducah, Ky., 16-21.
Barto, Eddie: Baltimore, Md., 16-21.
Burton, Hughes & Burton: Theatortum, Grove City, Pa., 16-21.

CHANDLER, ANNA: En route with the City Sports Co.
Connolly & Klein: En route with the Empire Burlesquers.
Cooper, Harry K.: En route with the Fay Foster Co.
Curley, Pete: En route with the Behman Show.
Carson Brothers: En route with the Behman Show.
Claus & Radcliffe: En route with the Trocadero Burlesquers.
Camp, Sheppard: En route with the Kentucky Belles Co.
Campbell, W. S.: En route with Rose Sydel Co.
Carr, Jessie: En route with the Treadors Co.
Casey & Craney: Majestic, Chicago, Ill., 16-22; Haymarket, Chicago, 23-30.

Christy, The Great: En route with the Knickerbockers Co.
Church City Four: En route with the Strollers Co.
Clemens, Kitty: En route with Rose Sydel Co.
Collins, Nina: En route with the Lady Birds Co.
Collins, J. J.: En route with the Jolly Girls Co.
Coltons, The: En route with the Champagne Girls Co.
Chen, Will H.: En route with the Rollickers Co.
Comerford, Vaughn: En route with the Broadway Gaity Girls.
Cook, Billy: En route with the Treadors Co.
Cooper, Harry: En route with the High Jinks Co.
Cottons, The: En route with the Champagne Girls Co.
Crystal, Herman: En route with Parisian Widows Co.
Cushman & LeClair: En route with the Lady Birds Co.
Creswell, W. P.: "Bicycle Bill": Medford, Ore., indef.
Connelly, Pete: En route with West's Burlesquers.
Cameron & Flannagan: Keith & Proctor's, New York City, 16-22; Empire, Paterson, N. J., 23-30.
Chauncey-Keiffer: O. H. Franklin, Pa., O. H., Oil City, 23-30.
Campbell & Cully: Marion, Marion, O., 16-22; Orpheum, Mansfield, 23-30.
Carr Trio: O. H., Hot Springs, Ark., 16-21; O. H., Texarkana, Tex., 23-28.
Clark & Duncan: Lyric, Terre Haute, Ind., 16-22; Star, Chicago, Ill., 23-30.
Conner & Kelly: Gem Family, Austin, Minn., 16-22; Scenic, Albia, Ia., 23-29.
Clito & Sylvester: Family, Hazelton, Pa., 16-22; Family, Carbondale, 23-29.
Cenn, Hughey: Downing & Willard, Majestic, Chicago, Ill., 23-29.
Clinton, Chris: Star, Monongahela, Pa., 16-23.
Callan & Smith: Haymarket, Chicago, Ill., 16-22.
Coombs, Frank, & Muriel Stone: Hathaway's, New Bedford, Mass., 16-22.
Curtis, Palmer & Co.: Auditorium, Lynn, Mass., 16-22.
Cook, Joe, & Bro.: Orpheum, Alintown, Pa., 16-22; Orpheum, Reading, 23-29.
Cricketts, The: Columbia, St. Louis, Mo., 16-22; Grand, Indianapolis, Ind., 23-29.
Cunningham, Bob & Daisy: Cottage, Martin's Ferry, O., 16-22.
Crawley, Constance: Chicago, Ill., 16-22; Louisville, Ky., 23-29.
Cole & Soleman: Lubins, Baltimore, Md., 16-22.
Crotty, G.: Marshalltown, Ia., 16-18; Electric, Waterloo, Ia., 19-21.
Clarence Sisters: 125th St., New York City, 16-22.

Carletta, The Great: Kenans, Maryland, Baltimore, Md., 16-22; Casino, Washington, D. C., 23-29.
Cooper, Leo, & Co.: Bijou, Kenosha, Wis., 16-22.
Carter, Chas. B.: Gussie Taylor & Co., Poli's, Waterbury, Conn., 16-21.
Chester & Jones: Empire, Hoboken, N. J., 16-21.
Cotton, Lola: Lyric, Dayton, O., 16-21.
Crawford & Gardner: Grand, Huntington, Ind., 16-21.
Cole, Sam: People's, Jonesboro, Ark., 16-21.
Conkey, Clever: Sparks, Kansas City, Kan., 16-21.
Creo & Co.: Bijou, Oshkosh, Wis., 16-21.
Carrollton, Chas. G.: Family, Seattle, Wash., 16-21.
Curtin & Blossom: Majestic, Kansas City, Mo., 16-21.
Camille, Trio: Proctor's, Newark, N. J., 16-21.
Carita, Mlie: Temple, Alton, Ill., 16-21.
Clifford, Dave: Star, New Kensington, Pa., 16-21.
Carbrey Bros.: Orpheum, Denver, Col., 16-21.
Carson & Willard: Poli's, Worcester, Mass., 16-21.
Chinko: Orpheum, Kansas City, Mo., 16-21.
Cowles Family: Marvelous: Majestic, St. Paul, Minn., 16-21.
Clayton, Jenkins & Jasper: Main St., Peoria, Ill., 16-21.
Carberry & Stanton: Temple, Alton, Ill., 16-21.
Coin's Dogs: Poli's, Bridgeport, Conn., 9-21.
Cooper, Jas. & Lucia: Gayety, St. Louis, Mo., 16-21.
Cassettes, The: Bijou, Green Bay, Wis., 16-21.
Cree, Jessica: Vaudeville, Terre Haute, Ind., 16-21.
Coyne & Thlin: Family, Clinton, Ia., 16-21.
Carter, Taylor & Co.: Poli's, Waterbury, Conn., 16-21.
Chinquilla, Princess, & A. Edward Newell: Orpheum, Cambridge, O., 16-21.
Colonial Septet, Ye: Majestic, Chicago, Ill., 16-21.
Cressy & Dayne: Empire, Paterson, N. J., 16-21.
Christie Duo: Orpheum, Sioux City, Ia., 16-21.
Colonial Four: Orpheum, Harrisburg, Pa., 16-21.
Cohen, Louis M.: Orpheum, Mansfield, O., 16-21.
Campbell & Clarke: Pittsburg, Pa., 16-21.
Cox, Lou: Unique, Eau Claire, Wis., 16-21.

DIAMOND JIM: En route with the Kentucky Belles Co.
Denker, Rosa: En route with Behman's Congress of American Girls.

Dudley, O. E.: Crystal, Elwood, Ind., indef.
Diamond & May: Fischer's, Los Angeles, Cal., indef.
Dell & Miller: Hippodrome, Buffalo, N. Y., indef.
Delmar & Dexter: Terre Haute, Ind., indef.
Davis & McCauley: Grayling, Mich., indef.
Dunham, Heslin & Baradi: En route with the Jolly Grass Widow.
DeLano, Bill: En route with De Rue Bros. Minstrels.
Dodd, Marie Stewart: En route with American Burlesquers.
Demarest's Equestrians: Hillside Park, Newark, N. J., indef.
Dalleys, The: Empire, Springfield, Ill., indef.
Davis, Floyd: Temple, Boulder, Colo., indef.
Dracula: Great Southern, Columbus, O., indef.
Darnell, Millard: En route with Campbell Bros. Show.
Davis, H.: Airdome, Murphysboro, Ill., indef.
Davis, Roland: En route with Fay Foster Co.
Downey, Tiney: En route with Fay Foster Co.
Dupree, Bob: Canvas, Provo, Utah, indef.
Deming, Arthur: En route with the White Blackbird Co.
Davis & Davis: En route with Miss N. Y. Jr. Co.
Danto, Harry: Family, New York City, indef.
De Osch, Mamie B.: Apollo, Chicago, Ill., indef.
Darmody: En route with Bryant's Extravaganza Co.
Daltons, The Three: En route with the Jolly Grass Widow.
Darrow & Cotton: En route with the Sam Scribner's Big Show.
Davis, Phil: Airdome, Houston, Tex., indef.
DeArmand Sisters: En route with Morgan Stock Co.
DeVilbiss, Great: En route with Eisenbarth Floating Theater.
Dracula: En route with Donnelly & Hatfield Minstrels.
Duke Kolfrage: Orpheum, Denver, Colo., indef.
Dobbs, Wilbur: En route with Miner's Americans.
DeForest, Corinne: En route with the Black Crook Jr. Co.
Dailey & Austin: En route with the Casino Girl Co.
Dupree, Maida: En route with the High School Girls Co.
Dacre, Louis: En route with Parisian Belles.
Dagneau & Bruce: En route with Cozy Corner Girls.
Daley James: En route with Parisian Widows.
Darling, Fay: En route with Lady Birds.
Deming Joe: Majestic, Johnstown, Pa., 16-22; Novelty, Brooklyn, N. Y., 23-29.

Davenport, Edna: En route with Yankee Doodle Girls.
DeGraff Sisters: En route with Trans-Atlantics.
DeMora & Graceta: En route with Imperial.
Doner, Joe & Nellie: En route with High Jinks.
Doherty, Jim: En route with High Jinks.
Dowling, John: En route with Treadors.
Doyle, Phil: En route with Lady Birds.
Delmar & Dexter: Archer Ave., Chicago, Ill., indef.
DeHaven & Sidney: Proctor's, Troy, N. Y., 16-22; Orpheum, Easton, Pa., 23-29.
Daly Madman: Main St., Peoria, Ill., 16-22; Lyric, Danville, 23-29.
DeWitt, Burns & Torrence: Poli's, Scranton, Pa., 16-22; Keith's, Philadelphia, 23-29.
DeCoe: Orpheum, Sioux City, Ia., 15-21; Orpheum, Minneapolis, Minn., 22-28.
Delavoy & Fritz: Bijou, Kalamazoo, Mich., 16-22; Bijou, Battle Creek, 23-29.
Duncan, A. O.: Keith's, Philadelphia, Pa., 16-22; Orpheum, Harrisburg, 23-29.
Duncan & Hoffman: Wasson's, Joplin, Mo., 16-22.
Downey, Leslie T.: Electric, Racine, Wis., 15-21; Electric, Racine, 22-23.
Diliac & Wilson: Omaha, Neb., 16-22.
Davis & Le Roy: Dreamland, Ironton, O., 16-22.
Darrow & Mitchell: Orpheum, Chillicothe, O., 16-22.
Deane, Sidney, & Co.: Orpheum, Kansas City, Mo., 15-22; Orpheum, New Orleans, La., 23-29.
Devlin & Ellwood: Armory, Birmingham, N. Y., 16-22; Mohawk, Schenectady, N. Y., 23-29.
Devean, Hubert: Olympic, Springfield, Ill., 16-22.
De Vole Trio: Keith's, Providence, R. I., 16-22; Poli's, Worcester, Mass., 23-29.
DeVawter Trio, The: Majestic, Sandusky, O., 16-18; Imperial, Fremont, 19-21.
Davis, Mark & Laura: Princess, Columbus, O., 16-21.
Delzar, The Great: Novelty, Allegheny, Pa., 16-21.
Distro & Hardell: Grand, Anderson, Ind., 16-21.
Doyle, Major Jas. D.: Majestic, Houston, Tex., 16-21.
Duncan & Godfrey: Oxford & Tivoli, London, Eng., 16-28.
DeVelda & Zeld: Lyceum, Stamford, Conn., 16-21.
D'Alza, Flor: Bennett's, Montreal, Can., 16-21.
Donald, Peter, & Meta Carson: Hathaway's, New Bedford, Mass., 16-21.
Dean, Ada Dana: Bijou, Connelville, Pa., 9-14.



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IN BITS OF MUSICAL COMEDY



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"Pork Chops
Am Meat
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ART ADAIR
En Route,
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Combined

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Presenting an Original One Act Comedy
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"HARVEST TIME"
By Lawrence Russell.

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1908

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ALL MANAGERS KNOW JOE
IN A NEW MONOLOGUE
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"STINGY"

Newton and Durand's "HIT"
If you can use a Teddy Bear to
advantage with this song, write
me at once. Get in on this
while it's HOT.

"NAPANEE"

It may be another 50 years before
you'll have a song to equal this
one. Don't be a mutt, get busy.

KEEP YOUR EYES turned on us. We've
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In preparation for next season, a new Com-
edy Sensation, "_____"

Edw. Hayman, Exclusive Agent

- Dunbar & Long: Family, Erie, Pa., 16-21.

Davis, Edwards: Keith's, Philadelphia, Pa., 16-21.

DeComas, The Two: Temple, Alton, Ill., 16-21.

DeNette Sisters: Star, Milwaukee, Wis., 16-21.

Diamond & Smith: Family, No. Adams, Mass., 16-21.

Dyllin, J. B.: Grand, Madison, Wis., 16-21.

Delmo: Star, McKees Rocks, Pa., 16-21.

Desvall: Olympia, Haymarket, Chicago, Ill., 16-21.

Dale, Violet: Majestic, Des Moines, Ia., 16-21.

Dainty Dancers, Four: Orpheum, Kansas City, Mo., 15-21.

DeHollis & Valora: Mohawk, Schenectady, N. Y., 16-21.

Dixon & Fields: Orpheum, Omaha, Neb., 16-21.

DuBois, The Great, & Co.: Bijou, Wheeling, W. Va., 16-21.

Darras Bros.: Shea's, Buffalo, N. Y., 16-21.

Dusdin Troupe: Pol's, New Haven, Conn., 16-21.
- Elliott & Fowler: En route with Al Reeves Show.

Estella Willis: En route with the Jolly Grass Widows.

Elliot, Belar & Elliott: En route with the Bryant Extravaganza Co.

Edwards, Margie & C. Elwyn: Hippodrome, Buffalo, N. Y., indef.

Everett, Ruth: En route with Williams' Ideals.

Esterbrooks, The: En route with Miss N. Y. Jr. Co.

Edwards, Lawrence & Co.: En route with the Night Owls.

Errol, Leon: En route with the Jersey Lillies Co.

Emilia Bartolita: En route with the City Sports Co.

Edwards, Jennie: En route with Bowery Burlesquers.

Edwards, Ralph: En route with Parisian Widows.

Elzer, Carrie: En route with Tiger Lillies.

Ellsworth, Four: En route with Tiger Lillies.

Evans, Billy: En route with Colonial Belles.

Evans, Ben: En route with Vogel's Minstrels.

Eckel & Dupree: Family, Hazelton, Pa., 9-14; Family, Carbondale, 16-21.

Ernie & Honegger: Majestic, Montgomery, Ala., 16-21.

Equillo: New Cooper, Mt. Vernon, O., 16-21.

Evans Trio: Pastor's, New York City, 16-21.
- Ehrendall Bros.: Majestic, Sioux Falls, S. D., 15-21; Orpheum, Sioux City, Ia., 22-28.

Edmunds, Agnes: Majestic, Lafayette, Ind., 16-21.

Earle, Mr. & Mrs.: Empire, Grand Forks, N. D., 16-21.

Evans & Evans: Majestic, Houston, Tex., 16-21.

Eckhoff & Gordon: Proctor's 58th St., New York City, 16-21.

Edmonds, Mack & Al Monie: Family, Washington C. H., O., 16-21.

Edward's Blonde Typewriters, Gus Pol's, Springfield, Mass., 16-21.

Emmett, Gracie: Keith's, Jersey City, N. J., 16-21.
- Fields, NAT: En route with the Girls from Happyland.

Frank, Chas. L. and Lillian: Young's Pier, Atlantic City, indef.

Frey & Allen: En route with Frevoli, Fred: En route with the Murray-Mackey Eastern Stock Williams Ideals.

Frost, Chas.: En route with Pitmans' Stock Co.

Fox & Hughes: Empire, Boise, Idaho, indef.

Fay, Coley & Fay: Empire, San Francisco, Cal., indef.

Ferguson, Dave: En route with Miss N. Y. Jr. Co.

Finney, Frank: En route with the Trocadero Burlesquers.

Falarido: En route with the Sam Scribner Big Show.

Fox, Harry: En route with the Miner's Dreamlands.

Fleming & Miller: En route with Kentucky Belles.

Flynn, Earl: En route with the Al G. Fields Minstrels.

Falke & Coe: En route with Jolly Grass Widows.

Fields & Wooley: En route with Parisian Widows.

Fisher, Robert: En route with Lady Birds.

Fisher & Berg: En route with Rantz-Santley.

Fitzgerald & Quinn: En route with Trans-Atlantics.

Fleming, May Agnes: En route with White's Gaiety Girls.

Flora, Mildred: En route with Night Owls.

Freest, Edythe: En route with Innocent Maids.

Fox, Mort: En route with Parisian Widows.

Fox, Will: En route with Lady Birds.

Frank, George: En route with Lady Birds.

Felix & Barry: Orpheum, New Bedford, Mass., 16-22; Victoria, New York City, 23-29.
- Francis, Harry: En route with Jolly Girls.

Freleigh, Lizzie: En route with Trans-Atlantics.

Fentelle & Carr: Keith's, Portland, Me., 16-22; Auditorium, Lynn, Mass., 23-29.

Fisher & Berg: Gayety, Indianapolis, Ind., 17-23; Standard, Cincinnati, 24-30.

Fields & Hanson: Gaiety, Springfield, Ill., 16-22; Family, Rock Island, 23-29.

Fink, Henry: Lyceum, Paterson, N. J., 16-22.

Frevoli: O. H., Jamestown, N. Y., 16-22; Sharon, Pa., 23-29.

Fletcher, Chas. Leonard: Shea's, Buffalo, N. Y., 15-21; Shea's, Toronto, Can., 22-28.

Friedlander Bros.: Bijou, Kankakee, Ill., 16-22; Dempsey's, Peoria, Ill., 23-29.

Fogerty, Frank: Cook's Opera House, Rochester, N. Y., 16-22; G. O. H., Pittsburg, Pa., 23-29.

Foster & Foster: Orpheum, St. Paul, Minn., 14-21.

Frey Trio: Crystal, Milwaukee, Wis., 16-22.

Fisher & Berg: Gayety, Columbus, O., 16-21.

Fries Sisters: Princess, Cleveland, O., 16-21.

Frey Trio, The: Crystal, Milwaukee, Wis., 16-21.

Francis, Adeline: Lyric, Lincoln, Neb., 16-21.

Faye, Elsie, Bissett & Miller: Pol's, Bridgeport, Conn., 16-21.

Futurity Winner: Columbia, St. Louis, Mo., 16-21.

Florde, Nellie: Hammerstein's, New York City, 16-21.

French, Great Henri: Orpheum, Los Angeles, Cal., 16-28.

Foo, Lee Tung: Proctor's, Elizabeth, N. J., 16-21.

Ferrero & Dog: G. O. H., Indianapolis, Ind., 15-21.

Fink, Henry: Lyceum, Paterson, N. J., 16-21.

Ferry, Human Frog: Lyric, Kensington, Ill., 16-21.

Frederick Bros. & Burns: Victoria, New York City, 16-21.

Fougere, Eugenia: Orpheum, St. Paul, Minn., 16-21.

Farrell-Taylor & Co.: Majestic, Chicago, Ill., 16-21.

Forrest Family: Grand, Marion, Ind., 16-21.

Fitzhugh, Lee & Onelda: Star, Carnegie, Pa., 16-21.

Foster, Ed., & Dog: Gotham, Brooklyn, N. Y., 16-21.

Fadettes of Boston, The: Proctor's, Albany, N. Y., 16-21.

Faika, Eleanor: Majestic, Chicago, Ill., 16-21.
- GRAY, BARRY: 9th Arch, Museum, Philadelphia, Pa.

Gregorys, Four: En route with American Burlesquers.

Gold Belle: En route with McIntyre & Heath.

Gotham City Quartette: En route with the City Sports Co.

Glondl, Art: Crystal Park, Joplin, Mo., indef.

Gruett & Gruett: En route with Williams Ideals.

Gross, Wm.: En route with The Matinee Girl.

Gay, the Great: En route with Emerson's Floating Palace.

Graces, The Two: En route with the Merry Maidens Co.

Glenroy, Tommy: En route with the Behman Show.

Ging, Frank: Family, Erie, Pa., indef.

Graham, Geo. W.: Scenic Temple, Providence, R. I., indef.

Gladstone & Howe: En route with the Rialto Rounders Co.

Gossems, Bobby: En route with the Vogel's Minstrels.

Gray, Frank: Star, Muncie, Ind., indef.

Griffin, Harry C.: Quincy, Ill., indef.

Groom Sisters: En route with the New Era Floating Palace.

Graham, Chas.: En route with Colonial Belles.

Gardner, Andy: En route with Bohemians.

Gilmore, Stella: En route with Jolly Girls.

Glockner, Chas. & Anna: En route with Rantz-Santley.

Gordon, Amy: En route with Rose Sydel.

Gaylor & Graff: Clubs, New York City, indef.

Gordon, Max: En route with Reeves Beauty Show.

Grant, Anna: En route with Pat White's Gaiety Girls.

Gray's Marionettes: 9th and Arch St. Museum, Philadelphia, Pa., indef.

Green, Sam: En route with White's Gaiety Girls.

Gregg, Frank: En route with Tiger Lillies.

Griffin, Harry C.: Quincy, Ill., indef.

Gelger & Walters: Orpheum, Kansas City, Mo., 14-20; Orpheum, New Orleans, La., 21-27.

Gardner, Dick & Anna Reverse: Orpheum, Denver, Colo., 16-22.

Graziars, The: Bijou, Appleton, Wis., 16-22.
- Gilmore, Stella: Lyceum, Washington, D. C., 16-22; Monumental, Baltimore, Md., 23-29.

Galettis Monkeys: Keith's, Boston, Mass., 16-22; Keith's, Providence, R. I., 23-29.

Gilroy, Haynes & Montgomery: Majestic, Ottawa, Ill., 16-22; Majestic, LaSalle, 23-29.

Godfrey & Henderson: National, San Francisco, Cal., 16-22; Bell, Oakland, 23-29.

Gray, Graham: S. & C., Seattle, Wash., 16-22.

Goss, John: Arcade, Brownsville, Pa., 16-22; Arcade, Meyersdale, 23-29.

Goolmans, The Musical: Majestic, Dallas, Tex., 16-21.

Gardner, Eddie: Orpheum, Mansfield, O., 16-21.

Gordon, Mr. & Mrs. Jack: National, Steubenville, O., 16-21.

Gilmore Sisters: Wheeling, W. Va., 16-18; Bellaire, O., 19-21.

Gorman & West: Family, Lebanon, Pa., 16-21.

Galett's Monkeys No. 2: Keith's, Boston, Mass., 16-21.

Gilroy, Haynes & Montgomery: Majestic, Ottawa, Ill., 16-21.

Gilbert & Katen: Pastor's, New York City, 16-21.

Graham & Randall: Gaiety, Milwaukee, Wis., 16-21.

Gordon Bros.: Majestic, Johnstown, Pa., 16-21.

Gladstone, Childrin: Howard, Huntington, W. Va., 16-21.

Gehru, Mayme, & Co.: Keith's, Philadelphia, Pa., 16-21.

Gilfoil, Harry: Columbia, St. Louis, Mo., 16-21.

Gordon & Chacon: Bijou, Green Bay, Wis., 16-21.

Godfrey, Phil: Lyric, San Antonio, Tex., 15-21.

Gardner & Stoddard: Shea's, Toronto, Ont., 16-21.

Gagnoux, The: Crawford's, Topeka, Kan., 16-21.

Gertrella: Proctor's, Albany, N. Y., 16-21.

Grannon, Ila: Hathaway's, Lowell, Mass., 16-21.

Gabriel, Master: Orpheum, Minneapolis, Minn., 16-21.

George, Edwin: Family, Clinton, Ia., 16-21.

Goldsmith, Ed.: Gayety, St. Louis, Mo., 16-21.

Gordon, Cliff: Keith's, Cleveland, O., 16-21.

Gardner, Happy Jack: Keith's, Providence, R. I., 16-21.
- HILTONS, THE MARVELOUS: En route with Fay Foster Co. Hayman & Franklin: Tivoli theater, Sydney, Australia, Aug. 5 to Feb. 10.



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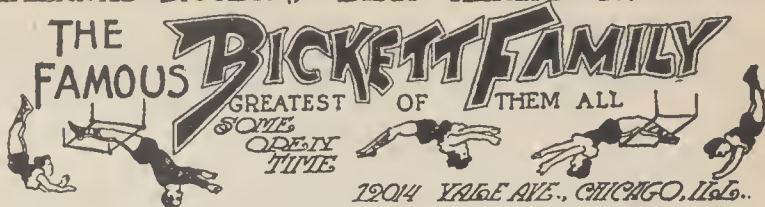
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Hart, John C., & Co.: En route with the Tiger Lillies Co.
Harvey, Harry: En route with the Girls from Happyland.
Huntton, Dad & Clara: Monarch, Lawton, Okla., indef.
Harcourt, Frank: Lyric, Seattle, Wash., indef.
Hale & Harty: En route with French's New Sensation.
Herberts, The: En route with Panama Concert Co.
Humanus Granda: En route with the Hippodrome Amusement Co.
Hart, Annie: En route with McFadden's Flats.
Howe & Decker: En route with the Fox Minstrels.
Hanvery, Leonora: New Orpheum, Mansfield, O., Sept. 2, indef.
Hayden Family: Care of THE SHOW WORLD, Chicago, Ill., indef.
Harris, Ed. A.: En route with To Die at Dawn Co.
Harris, Charlie: En route with Bryant's Extravaganza Co.
Hughes, Florence: En route with Bryant's Extravaganza Co.
Howe, Sam S.: En route with the Rialto Rounders.
Harvey & Devora: En route with the Rialto Rounders Co.
Hedges & Hodges: En route with the Sam Scribners Big Show.
Hanlons, Three: En route with Miner's Dreamlands.
Hanvey, Lenora: Star, Elkin, Ill., indef.
Harte, Rolfe R.: Crystal, Frankfort, Ind., indef.
Harvey & DeVora: En route with Rialto Rounders.
Hay, Unicycle, & Bro.: En route with the Vogel Minstrels.
Horn, Eddie: En route with Colonial Belles.
Heath & Morrison: En route with Colonial Belles.
Happy Tom Robinson: En route with Big Show.
Harrison Sisters: En route with the Black Crook Jr. Co.
Houghton, W. H.: En route with the Boston Belles Co.
Harron, Jules: En route with The Yankee Doodle Girl.
Hall, Isabel: En route with Lady Birds.
Hall, Alfred: En route with Rollickers.
Hayes & Carew: En route with Bohemians.
Harlowe, Beatrice: En route with High Jinks.

Harvey, Elsie: Proctor's, Albany, N. Y., 9-15; Gortham, Brooklyn, 16-22.
Harrington, Hilda: En route with Rose Sydel.
Harris, Bobby: En route with Treadors.
Harrison, Minnie: En route with Rollickers.
Hayes, Edmund: En route with Jolly Girls.
Haynes, Beatrice: En route with Broadway Gaiety Girls.
Hellman, Benj.: En route with Treadors.
Henry & Francis: En route with Jolly Grass Widows.
Hertzman, Julia: En route with Imperials.
Hickman, George: En route with Grass Widows.
Hobolman, Martha: En route with Harry Bryant's.
Hooan & Kearney: En route with Cozy Corner Girls.
Huested, Sadie: En route with Yankee Doodle Girls.
Hanvey, Lenora: Bijou, Lorain, O., indef.
Hanev, Edith & Lee: Lyric, Ft. Smith, Ark., 15-21.
Hadermann, Jennie: Racine, Wis., 22-29.
Hawley, Frederic, & Co.: Poli's, Worcester, Mass., 15-22; Armory, Binghamton, N. Y., 23-29.
Haas, Oscar: Majestic, La Fayette, Ind., 16-22; Hyde Park, Chicago, 23-29.
Harcourt, Daisy: Orpheum, Boston, Mass., 16-22.
Hayden, Dolly: Arch Hall, Cleveland, O., 16-22; Phoenix, Columbus, O., 23-29.
Harvey, Elsie: Gotham, Brooklyn, N. Y., 16-22; Union Square, New York City, 23-29.
Hays, Ed. C.: Empire, Ft. Madison, Ia., 16-21.
Heim, The Famous Children: Bijou, Superior, Wis., 16-22; Savoy, Grand Forks, N. D., 23-29.
Heath, Thos. Gainer: Orpheum, Sioux City, Ia., 16-22; Orpheum, Omaha, Neb., 23-29.
Hone & Edwards: Bijou, Winnipeg, Can., 16-22; Bijou, Duluth, Minn., 25.
Hoffmans, Cycling: Temple, Ft. Wayne, Ind., 16-22; Lyric, Ottawa, Ill., 23-29.
Hebert & Rogers: Bijou, Quincy, Ill., 16-22.
Harcourt, Frank: Margarita, Eureka, Cal., 16-22.

Horton & La Triska: Family, Butte, Mont., 16-22; Washington, Spokane, Wash., 23-29.
Huston, Arthur: Majestic, Little Rock, Ark., 16-22; Majestic, Ft. Worth, Tex., 23-29.
Hays, Ed. C.: Bijou, Mattoon, Ill., 16-22; Bijou, Jacksonville, 23-28.
Hill, Cherry & Hill: Gayety, St. Louis, Mo., 16-22; Gayety, Indianapolis, Ind., 23-29.
Hutchinson Children: Family, Sioux City, Ia., 15-21; O. H., Aberdeen, S. D., 22-28.
Howard & Esher: Olympic, Chicago, Ill., 16-22; Majestic, 23-29.
Hamilton, May: Keith's, Providence, R. I., 16-21.
Helston & Hood: Grand, Turtle Creek, Pa., 16-21.
Hayward, Conroy & Co.: Gayety, Indianapolis, Ind., 16-21.
Hill & Whitaker: Keith's, Jersey City, N. J., 16-21.
Hussey, Mr. & Mrs. Geo. W.: Lyric, Kensington, Ill., 16-21.
Hickman Bros. & Co.: Marion, Marion, O., 16-21.
Hanson & Drew: Bijou, Jackson, Mich., 16-21.
Passmans, The: Vallejo, Cal., 16-21.
Heim Children: Bijou, Superior, Wis., 16-21.
Hoffmans, Cycling: Temple, Ft. Wayne, Ind., 16-21.
Hibbert & Warren: Keeney's, Brooklyn, N. Y., 16-21.
Harris, Minstrel Sam: Vaudeville, McKeesport, Pa., 16-21.
Harcourt, Frank: Margaretta, Eureka, Cal., 25-Dec. 21.
Herron, Bertie: Orpheum, Reading, Pa., 16-21.
Hasse & Mariette: Orpheum, Reading, Pa., 16-21.
Hanson & Nelson: Poli's, Waterbury, Conn., 16-21.
Howard's Musical Ponies & Comedy Dogs: Bennett's, Montreal, Can., 16-21.
Harmonious Four: Bijou, Flint, Mich., 16-21.
Herbert, Mabel: Farragut, Vallejo, Cal., 16-21.
Haigh & Thomas: Crystal, Milwaukee, Wis., 16-21.
Hastings & Wilson: Crawford's, Topeka, Kan., 16-21.
Hume, Meehan & Hoey: Majestic, Dallas, Tex., 16-21.
Holdsworths, The: Lyric, Mobile, Ala., 16-21.

Harris, Dixie, & Co.: Orpheum, Parkersburg, W. Va., 16-21.
Haskell, Loney: Majestic, Chicago, Ill., 16-21.
Howard & Germaine: Majestic, La Salle, Ill., 16-21.
Haley, Kathron: Family, Moline, Ill., 16-21.
Howard & Howard: Proctor's 23d St., New York City, 16-21.
Hoch, Emil, & Co.: Proctor's, Newark, N. J., 16-21.
Hill, Cherry & Hill: Gayety, St. Louis, Mo., 16-21.
Hughes, Mr. & Mrs. Gene: Bennett's, Montreal, Can., 16-21.
Hart's, Jos., Dainty Dancers: Orpheum, Kansas City, Mo., 16-21.
Haywood Sisters: Nashville, Tenn., 16-21.
Haas & Edmunds: Majestic, Lafayette, Ind., 16-21.
Hart's, Jos., Rain Dears: G. O. H., Pittsburg, Pa., 16-21.
Hart's, Jos., Polly Pickle's Pets in Petland: Proctor's 58th St., New York City, 16-21.
Hart's, Jos., Futurity Winner: Columbia, St. Louis, Mo., 16-21.
Hart's, Jos., Crickets Co.: Columbia, St. Louis, Mo., 16-21.
Howard & Harris: Palace, London, Eng., 4-21; Hippodrome, Norwich, 23-28; Hippodrome, Ipswich, 30-Jan. 4.
IMHOFF & CORINNE: En route with the Empire Burlesquers.
Irwin, Jack: En route with the Tiger Lillies Co.
International Musical Trio: En route with the Night Owls.
Immensephone, The: G. O. H., Indianapolis, Ind., 15-21; Fountain, Cincinnati, O., 23-28.
Inness & Ryan: Empire, Hoboken, N. J., 16-22.
International Comiques, Four: Winnipeg, Man., 16-21.
Irving, Musical: Family, Erie, Pa., 16-21.
JOHNSON & BUCKLEY: En route with the Empire Burlesquers.
Jules & Marzon: En route with Barton Minstrels.
Johnsons, Two, Jim & Maybelle: Vaudeville, Tipton, Ind., indef.
Jacobs & West: En route with Sam Devere Co.
Jennings & Jewell: En route with Knickerbockers.
Jennings, William: En route with White's Gaiety Girls.

Jess, John W.: En route with I. I. Lifters.
Johnson, Geo.: En route with Scribner's Big Show.
Jordan, Tom: En route with Lady Birds.
Jennings & Jewell: En route with Roble's Knickerbockers.
Johnson & Marville: Chicago, Ill., 15-30.
Jenkins & Stockman: Majestic, Evansville, Ind., 15-22; Main St., Peoria, Ill., 23-29.
Julian & Price: Orpheum, Mansfield, O., 16-22; Orpheum, Canton, 23-29.
Jolly Edward & Winifred Wild: Majestic, La Salle, Ill., 16-18; Lyric, Ottawa, 19-22; Main St., Peoria, 23-29.
Johnson, Mark: Haymarket, Chicago, Ill., 16-22.
Johnson Bros. & Johnson: Altemeyer, McKeesport, Pa., 16-22.
Jacksons, The Three: Bijou, Battle Creek, Mich., 16-22.
Jones & Walton: Crystal, Milwaukee, Wis., 16-21.
Jordans, The Five Juggling: Chicago O. H., Chicago, Ill., 16-21.
Judy & Paka: Family, Butte, Mont., 16-21.
KENDAL, LEO: En route with The Burgomaster.
Keesey, Herbert: Dowling, Logansport, Ind., indef.
Knetzger, The Great: En route with the Vogel Minstrels.
Kenville, Louise: En route with the Rialto Rounders Co.
Kenney, M.: Detroit, Mich., indef.
Kolfs, Duke: Crystal, Elwood, Ind., indef.
Kelly & Kelsy: Arch, Cleveland, O., indef.
Kellie, Edw., & Sidonne Dixon: Sullivan & Considine Circuit, address Seattle office.
Kelly, Sam & Ida: Lyric, Cleveland, O., 16-22; Olympic, South Bend, Ind., 23-29.
Kokin, Mignonette: Keith's, Boston, Mass., 16-22; Keith's, Providence, R. I., 23-29.
Kohler & Marion: O. H., St. Marys, Pa., 16-22; O. H., DuBoise, Pa., 23-29.
Kelly & Wayne: Bijou, West Point, Minn., 16-22; Bijou, New Orleans, La., 23-29.
Kretore: Bijou, Superior, Wis., 16-22; Savoy, Grand Forks, N. D., 23-29.

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Kinsons: Shea's, Toronto, Can., 16-22; Keith's, Syracuse, N. Y., 23-29.
Kurtis-Busse & Dogs: Majestic, Houston, Tex., 16-22.
Kroneman Bros.: Orpheum, Sioux City, Ia., 16-21.
Knight Bros. & Sawtelle: Hathaway's, New Bedford, 16-21.
Kaufman, Minnie: Orpheum, Kansas City, Mo., 16-21.
Kartelli: Sheedy's, Fall River, Mass., 16-21.
Kettler, Jos. R., & Co.: Bijou, Winnipeg, Man., 16-21.
Kohl, Gus, & Marion: Lyric, Des Moines, Ia., 16-21.
Knight & Seaton: Lyric, Dallas, Tex., 13-21.
Keeley Bros.: Keith's, Philadelphia, Pa., 16-21.
Kemp's Tales: Orpheum, Brooklyn, N. Y., 16-21.

LEVINE & HURD: En route with the New Century Girls.
Lambertos, Elgie Juggling: Jamestown Exp., Norfolk, Va., indef.
La Couver Lena: En route with the Fay Foster Co.
Lockhart Sisters: En route with Burgomaster Co.
Lyons, John: En route with the Champagne Girls.
Lane, Wm. C.: En route with the Great Raymond Co.
Lilide, Mlle.: En route with the Great Raymond Co.
Lawrence, Will.: En route with the Miner's Dreamlands.
Lavelle Sisters: En route with the Sam Devere Show.
Liberty Four, The: En route with the Miner's Dreamlands.
LaMar, Wayne: En route with the Rocky Mountain Express.
Langdons, The: En route with the Show Girl.
LaTour Sisters: En route with American Burlesquers.
Leland & Lee: Empire, Los Angeles, Cal., indef.
LeGray, Dollies: Bijou theater, Racine, Wis., indef.
Lewis & Trayer: En route with Libby & Trayer.
Libby & Trayer: En route with Libby & Trayer.
LeClaire, Harry: En route with the Thoroughbreds Co.
Lewis & Thompson: En route with Merry Maidens Co.
Lambert & Williams: En route with Majestics.
Leahy, Frank W.: Anderson theater, Raymond, Wash., indef.
Leonard, James F.: En route with Yankee Doodle Girl.
LaVretnie, Pete: En route with Al Reeve's Big Show.
Leeds, Adelaide: En route with Parisian Widows.
Leigh, Andrew: En route with Lady Birds.

Lasky's Black Hussars: Hippodrome, London, Eng., July 15, indef.
Lewis, Oscar: En route with White's Gaiety Girls.
Lewis & Thompson: En route with Merry Maidens.
Lina & Salljui: En route with Fay Foster.
Louise & Dottie: En route with Bowery Burlesquers.
Locke, Fred: Mt. Sterling, O., indef.
La Nora, Edyth: Colonial, Akron, O., 16-22; O. H., Bellaire, O., 23-29.
Locke, Russell & Locke: Lyric, Terre Haute, Ind., 16-22.
LaZell & Vernon: Hathaway's, Malden, Mass., 16-22; Sheedy's, Fall River, 23-29.
La Delles, The Four: New Cooper, Mt. Vernon, O., 16-22; Orpheum, Newark, 23-29.
La Four, Frank: Bijou, Racine, Wis., 16-22.
Le Fevre & St. John: Unique, Minneapolis, Minn., 16-22; Grand Fargo, N. D., 23-29.
Le Hirt, Mons.: Orpheum, Marietta, O., 16-22; Orpheum, Middleton, O., 23-29.
Lamb's Manikins: Majestic, Birmingham, Ala., 16-22; Majestic, Little Rock, Ark., 23-29.
Leslie, Bert: Los Angeles, Cal., 16-22.
Lavigne & Jordon: Davis Theater, 16-22.
Leonard & Scott: Welling, Wheeling, W. Va., 16-22; Bijou, E. Liverpool, O., 23-29.
Levino, Dolph & Susie: Vaudeville, Terre Haute, Ind., 16-22; Masonic, Ft. Wayne, 23-29.
Leighs, The: Lyric, Mobile, Ala., 15-21.
LaTour, Lucille: Gem, Warren, Pa., 16-21.
LeSalle, Harry: Family, Moline, Ill., 16-21.
Luigi-Picaro Bros.: Empire, San Francisco, Cal., 16-28.
Leonel Duo, Les Aubin: Orpheum, St. Paul, Minn., 15-21.
Lyles, The Three: Grand, Joliet, Ill., 16-21.
Lucados, The: Lyric, Hot Springs, Ark., 16-21.
LeRoy, Mildred: Bijou, Lorain, O., 16-21.
LaVelle & Grant: Davenport, Ia., 16-28; Rock Island, Ill., 19-21.
Lindsay's Monkeys: Vaudeville, Paris, Ill., 16-21.
LaMaze Bros., Three: Pol's, Hartford, Conn., 16-21.
Loretos, The Two: Orpheum, San Francisco, Cal., 8-21.
LaVeen & Gross: Pol's, Bridgeport, Conn., 16-21.
LaDelles, The Four Fantastic: New Cooper, Mt. Vernon, O., 16-21.

Leoni & Leoni: Star, Muncie, Ind., 16-21.
Lock, Russell & Lock: Family, Terre Haute, Ind., 16-21.
LaVine, Edward: Orpheum, El Paso, Tex., 11-17.
LaVine-Cimeron Trio: Temple, Detroit, Mich., 16-21.
Lewis & Lessington: Star, Scottsdale, Pa., 16-21.
Leightons, Three: Proctor's 58th St., New York City, 16-21.
LaVelle & LeClaire: Pol's, Springfield, Mass., 16-21.
Leville & Sinclair: Pol's, Springfield, Mass., 16-21.
Lind: Orpheum, Boston, Mass., 16-21.
Lakola, Harry: Orpheum, Lima, O., 16-21.
Lancaster, Tom: Star, Donora, Pa., 16-21.
LaTell Bros.: O. H., Coatesville, Pa., 16-21.
La Centra, & LaRue: Temple, Youngstown, O., 16-21.
Lasky's Military Octet: Shea's, Buffalo, N. Y., 16-21.
Lasky's Robinson Crusoe's Isle: Keith's Union Square, New York City, N. Y., 16-21.
LaToska: Alhambra, New York City, 16-21.
Levy, Ethel: Maryland, Baltimore, Md., 16-21.
Lorraine, Oscar: Auditorium, Lynn, Mass., 16-21.
LeFleur, Joe: Majestic, Des Moines, Ia., 16-21.
Lee, Irene: Empire, Liverpool, Eng., 25-Dec. 28.
Lasky's A Night on a House-Boat: Orpheum, Yonkers, N. Y., 16-21.

MONTAMBO & HURL FALLS' En route with the Empire Burlesquers.
McSorley & Eleanore: Gem, Missoula, Mont., indef.
McGregor, Lula B.: Star, Altoona, Pa., indef.
Morris & Hemmingway: En route with Haverley's Minstrels.
McCabe, Jack: En route with the New Century Girls.
Marion & Lillian: En route with the Tiger Lillies.
Malchow, Geo.: Bijou, Oshkosh, Wis., indef.
Manning Trio: En route with the Cowboy Girl.
MacDowell, John: Irwin, Manitowoc, Wis., indef.
McCree, Junie: La Salle, Chicago, Ill., indef.
Miller & Russell: En route with the Al Reeve's Show.
Morris, Ed.: En route with Al Reeve's Show.
Murphy & Magee: En route with Williams Ideals.
Moese, Billy: Empire, Fresno, Cal., indef.

Moore & Dillon: En route with the Fay Foster Co.
Morrison, John: Central, Seattle, Wash., indef.
Millership Sisters: En route with the Watsons Burlesquers.
Manhasset Comedy Four: En route with Rose Sydells London Co.
Martynne, The Great: En route with Rose Sydells London Co.
Moore, The: En route with the Bishman Show.
Malchow, Geo.: Bijou, Oshkosh, Wis., indef.
Mason & Filburn: Coeur d'Alene, Spokane, Wash., indef.
Massey, Joe: Lyric, San Antonio, Tex., indef.
McCauley, Birdie & Joseph: Gem, Minneapolis, Minn., indef.
McGee & Collins: Park, Coeur d'Alene, Spokane, Wash.
Moore, Jessie: En route with the Night Owls.
Mason & Doran: Sheedy's, Fall River, Mass., indef.
McArdy, Grace: Whitney, Chicago, Ill., indef.
Murphy, Whitman & Co.: Asbury Park, N. J., indef.
Moorehead, Harry: Dreamland, Norfolk, Va., indef.
Milton, Mr. & Mrs. Geo. W.: Star, Atlanta, Ga., indef.
Middleton, Gladys: Fischer's Stock Co., Los Angeles, Cal., indef.
Melvin Bros.: En route with the Kentucky Belles Co.
McFarland & Murray: En route with the Champagne Girls.
Mayne, Elizabeth: En route with the Harry Bryant Show.
Marion, Dave: En route with Miner's Dreamlands.
Miller, Arthur & Ethel: En route with the Bowery Burlesquers.
Maddison, Chas.: En route with the Boston Belles Co.
Mozelle: En route with Miner's Americans.
McKinley, Neil: En route with the Jersey Lillies Co.
McAvoy, Harry: En route with the Thoroughbreds Co.
Mitchells, The Dancing: En route with the Thoroughbreds Co.
Mack, Chas. J.: En route with the Black Crook Co.
Moran & Wisner: En route with the Casino Girl Co.
Martini & Maxmillian: En route with Yankee Doodle Girl.
Mack, James, Wesley: En route with Rose Sydell.
Malvern Troupe: En route with White's Gaiety Girls.
Marco Twins: En route with World Beaters.
Mardo Trio: En route with Washington Society Girls.
Marks, Clarence: En route with Broadway Gaiety Girls.
Marion & Lillian: En route with Tiger Lillies.

Marshall & King: En route with Rentz-Santley.
Mathews, Joca: En route with Yankee Doodle Girls.
Mayer, Robert: En route with High Jinks.
Miett's Dogs: Majestic, Madison, Wis., 16-22; Dubuque, Ia., 23-29.
Martinez, The: Star, Monessen, Pa., 16-22.
Martin & Doyle: Crystal, Logansport, Ind., 16-22; Crystal, Frankfort, 23-29.
Marion & Pearl: Majestic, Little Rock, Ark., 23-29.
Marabini, Luigi: Majestic, Dallas, Tex., 16-22; Houston, Tex., 23-29.
Martin, Dave & Percie: Haymarket, Chicago, Ill., 16-22; Majestic, Chicago, 23-29.
Mantell's Marionettes: Crystal, St. Joe, Mo., 16-22; Burwood, Omaha, Neb., 23-29.
Mathieu: Howard, Boston, Mass., 16-22.
Milton & Emons: Wasson's, Joplin, Mo., 15-21; Majestic, Topeka, Kan., 22-28.
Medallion Trio: Gaiety, Galesburg, Ill., 16-22; Majestic, La Salle, 23-29.
Military Quartette: O. H., Pateron, N. J., 23-29.
Milton, Lola: Gaiety, Galesburg, Ill., 16-21; Majestic, La Salle, 22-28.
Millman Trio: Apollo, Nurnburg, Ger.
Mueller & Corelli: Orpheum, Salt Lake City, Utah, 15-21.
Murray Elizabeth: Temple, Detroit, Mich., 16-22; Majestic, Chicago, 23-29.
Murphy, Whitman & Co.: Grand, Portland, Ore., 16-22.
Morgan & McGarry: Globe, San Francisco, Cal., 16-22; Bell, Oakland, 23-29.
Mico & Dublado: Majestic, Springfield, Ill., 16-22.
Miller, Handcuff King: O. H., Shenoygan, Wis., 16-22; O. H., Kenosha, 23-29.
McPhee & Hill: Keith's, Jersey City, N. J., 16-21.
Murray, Elizabeth N.: Temple, Detroit, Mich., 16-21.
Martin Bros.: Proctor's 23d St., New York City, 16-21.
Mack, Kenneth: Bennett's, Montreal, Can., 16-21.
Madcaps, European: Shea's, Toronto, Ont., 16-21.
McMahon's Pullman Porter Maids: Proctor's 125th St., New York City, 16-21.
Miett's Geo. W. Trained Dogs: Majestic, Madison, Wis., 16-21.
MacLarens, Five Musical: Keith's, Camden, N. J., 16-21.
Murphy & Frances: Haymarket, Chicago, Ill., 16-21.

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McCale, Larry: En route with
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McLeod, Andy: En route with
Kentucky Belles.
Mills, Joe: En route with Rol-
lickers.
Mills, Wm.: En route with 20th
Century Maids.
Millard Bros.: En route with
Crackerjacks.
Millard, Frank: En route with
Lady Birds.
Morgan, Lou: En route with Pa-
risian Belles.
Morre, Chas: En route with Lady
Birds.
Middleton, Minnie, Military Girls'
Quartette: Sullivan-Considine
Circuit, indef.
Morton, Ed.: En route with Rol-
lickers.
Mullin Sisters: En route with
Washington Society Girls.
Murphy, Geo. P.: En route with
Tiger Lilies.
Martin, Clyde: Locust St. thea-
ter, St. Louis, Mo., indef.
Merriman Sisters: 519 Hudson St.,
Indianapolis, Ind., indef.
Middleton and Military Quar-
tette: Sullivan-Considine Cir-
cuit, indef.
Mareena, Nevaro & Mareena: Po-
lie's Waterbury, Conn., 16-21.
Morrill, Frank R.: People's, Ce-
dar Rapids, Ia., 16-21.
Makarenkos, The: Empire, Hobo-
ken, N. J., 16-21.
Mack, Floyd: Orpheum, Canton,
O., 16-21.
McCauley, Inez, & Co.: Majestic,
Chicago, Ill., 15-21.
Morton, Phil: Polie's, Waterbury,
Conn., 16-21.
Mahr, Agnes: Keith's Union Sq.,
New York City, 16-21.
Mann, Mr. & Mrs. Danny: Fargo,
N. D., 16-21.
McWilliams, G. R.: Orpheum,
Sioux City, Ia., 16-21.
Maddox & Melvin: Bennett's,
Hamilton, Ont., 16-21.
McCann, Geraldine, & Co.: Fam-
ily, Pottsville, Pa., 16-21.
Melville & Conway: Bijou, Wheel-
ing, W. Va., 16-21.
Morton, Ed.: Monumental, Balti-
more, Md., 16-21.
Morris & Hemmingway: Arcade,
Knoxville, Tenn., 2-21.
McFarland & Murray: Gotham,
Brooklyn, N. Y., 16-21.
Mascot, Educated Horse: Cam-
den, N. J., 16-21.
Mulligan, May: Dewey, New York
City, 16-21.

Manolos Family, Five: Orpheum,
Sidney, O., 16-18; Bijou, Piqua,
19-21.
Marzello & Millay: Polie's, Wor-
cester, Mass., 15-21.
McKenzie, Beatrice, & Walter
Shannon: G. O. H., Syracuse,
N. Y., 16-21.
Milmar Bros.: Majestic, Lafay-
ette, Ind., 16-21.
Martha, Mlle.: Columbia, St.
Louis, Mo., 16-21.
Military Octet: Shea's, Buffalo,
N. Y., 15-21.
Marckley, Frank: Bijou, Duluth,
Minn., 16-21.
Montgomery & Moore: Bennett's,
Hamilton, Ont., 16-21.
Musettes, The: Moline, Ill., 16-21.
Murray Sisters: Keith's, Provi-
dence, R. I., 16-21.
Matsumoto Japanese Troupe: Or-
pheum, Canton, O., 16-21.
Mick, Harry: Rhinestone, Nash-
ville, Tenn., 15-21.
Mayhew, Stella, Billie Taylor &
Co.: Maryland, Baltimore, Md.,
16-21.
Mason & Keeler: Temple, Detroit,
Mich., 15-21.
Moore, Tom: Colonial, Lawrence,
Mass., 16-21.
MacDowell & Trescott: Majestic,
Dallas, Tex., 16-21.
Mathews & Harris: Bennett's,
Hamilton, Ont., 16-21.
Mullen & Corelli: Orpheum, Salt
Lake City, Utah, 15-21.
Mack & Dugal: Grand, Tacoma,
Wash., 16-21.
Melville, Jean: Phoenix, Colum-
bus, O., 16-28.
Martin, Dave & Percie: Haymar-
ket, Chicago, Ill., 16-21.
Meany, Lottie, & Co.: Unique,
Minneapolis, Minn., 16-21.
Mooney & Holbein: Clapham,
Eng., 16-21; Hippodrome, Liv-
erpool, 23-28; Hippodrome, St.
Helens, 30-Jan. 4.
Monarch Comedy Four: Empire,
Toronto, Ont., 16-21.
Mora, Silent: Pastor's, New York
City, 16-21.

NEWCOMB, LAW H.: En route
with the Fall of 64.
Nolan, Fred: En route with the
Boston Belles Co.
Natus, Julie: En route with Tig-
er Lilies.
Newell Sisters: En route with
Jolly Girls.
Night on a House Boat: Orpheum,
Yonkers, N. Y., 16-22; Shea's,
Buffalo, 23-29.

Nicolai, Ida: En route with Bo-
hemian Girls.
Nugent, Eddie: En route with
Trans-Atlantics.
Newman, Jules: En route with
Lady Birds.
Nowlin, Dave: Bijou, Dubuque,
Ia., 16-22; Dominion, Winni-
peg, Can., 23-29.
Neff, John: Gaiety, Galesburg, Ill.,
16-22; Waterloo, Ia., 23-29.
Neimeyer & Odell: Olympic,
Brooklyn, N. Y., 16-22; Hurtig
& Seamon's, New York, 23-29.
Neal, Vick B.: Star, Milwaukee,
Wis., 16-21.
Nelson, Chas. B., & Mamie Mill-
edge, Washington, Spokane,
Wash., 16-21.
Nawn, Tom, & Co.: Orpheum, El
Paso, Tex., 16-21.
Normans, Six Juggling: Grand,
Indianapolis, Ind., 16-21.
Newlin, Dave: Bijou, Dubuque,
Ia., 16-21.
Nadje, M.: Bennett's, Quebec,
Can., 16-21.
Neff, John: Gaiety, Galesburg, Ill.,
16-21.
Night with the Poets: Orpheum,
Sioux City, Ia., 15-21.

O'NEILL: En route with Mar-
kie's New Sunny South Float-
ing Palace.
O'Neill, Tom: Oswego, N. Y., in-
def.
Omega, Trio: En route with the
Cat and the Mouse.
Ormond, Leo: En route with Co-
lonial Belles.
Oliver, Edward: En route with
Rentz-Santley Co.
O'Neill, Regina: En route with the
Black Crook, Jr., Co.
Orloff, Olga: En route with To-
readors.
O'Rourke & Marie: En route with
Merry Makers.
O'Connell & Golden: Gem, Mo-
nongahela, Pa., 16-22; Star,
Latrobe, Pa., 23-29.
O'Neill Trio: Bijou, La Crosse,
Wis., 16-22; Unique, Eau Claire,
Wis., 23-29.
Ollster, Clarence: Majestic, Chi-
cago, Ill., 15-21; Haymarket,
Chicago, 22-28.
Orletta, Mlle.: National, San
Francisco, Cal., 16-22; Bell,
Oakland, 23-29.
Oskara & Orapetza: Family, Erie,
Pa., 16-21.
Orvilles: Orpheum, Cambridge,
O., 16-18; Orpheum, Lancaster,
19-21.

Osaka Troupe: Franklin, Worces-
ter, Mass., 16-21.
Olifans, Three: Crystal, Trinidad,
Colo., 16-21.
O'Neill, J. H. & Co.: Casino, Wash-
ington, Pa., 16-21.
Oterita: Orpheum, St. Paul, Minn.,
16-21.
Oliver, Clarence: Majestic, Chi-
cago, Ill., 16-21.
Okito Family: Orpheum, Oakland,
Cal., 15-28.
Onetta, Mlle.: Bell, Oakland, Cal.,
16-21.
O'Connell & Golden: Gem, Mo-
nongahela, Pa., 16-21.
Original Bootblack Quartet: Bi-
jou, Quincy, Ill., 16-21.
O'Neil & Berry: Crystal, Frank-
fort, Ind., 16-21.

PYSER & WHITE: En route
with the Night Owls.
Perry & White: En route with
Miss New York, Jr., Co.
Pritzkow, Chas.: En route with
the New Century Girls.
Potter & Hartell: En route with
the Champagne Girls.
Phillips, The: En route with the
Great Raymond Co.
Page, Bessie F.: Rainbow, Streat-
or, Ill., indef.
Pero & Wilson: En route with
the Irene Meyers Stock Co.
Perine, Ed. I.: En route with
Rentz-Santley Co.
Pearce, Geo. H.: En route with
Miner's Dreamlands.
Phillips, Fred: En route with the
Black Crook, Jr., Co.
Pearson, M. H.: En route with
Eva Ray Co.
Patton, Grace: En route with
Rollickers.
Pearl, Kathryn: En route with
Rollickers.
Pearl, Violet: En route with Rol-
lickers.
Perry, Clayton: En route with
Ideals.
Pepper Twins: Griffin, Ga., 16;
Columbus, Ga., 18; Augusta,
Ga., 23.
Pelot, Fred & Annie: Keith's,
Philadelphia, Pa., 16-22; Keith,
Providence, R. I., 23-29.
Poitrier's, The: Family, Moline,
Ill., 16-22.
Pecks, The Two: Star, McKees
Rocks, Pa., 16-21.
Polly Pickle's Pets in Petland:
Proctor's 58th St., New York
City, 16-21.
Powers, Eddie: Unique, Minne-
apolis, Minn., 16-21.

Power, Coletta, & Co.: Majestic,
Little Rock, Ark., 15-21.
Permane Brothers: Trent, Tren-
ton, N. J., 16-21.
Poiriers, The Three: Family, Mo-
line, Ill., 16-21.
Picchianl Troupe: Keith & Pro-
ctor's, New York City, 16-21.
Piroscoffs, The Five: G. O. H.,
Pittsburg, Pa., 16-21.
Pelot, Fred & Annie: Keith's,
Philadelphia, Pa., 16-21.
Phillips & Lang: Gaiety, Detroit,
Mich., 16-21.
Powers & Freed: Crystal, Frank-
fort, Ind., 16-21.
Price, Harry M.: Alvin, Pitts-
burg, Pa., 16-21.
Faimor, Lew: Vaudeville, Green-
ville, O., 16-18; Vaudeville, Sid-
ney 19-21.
Peel & Francis: Crystal, Frank-
fort, Ind., 16-21.

REARDON, DAN & ANNIE: Em-
pire, San Francisco, Cal., in-
def.
Roderick, Russell: Crystal, Lo-
gansport, Ind., indef.
Richards, Aerial: En route with
Miller's London Show.
Robinson, Chas.: En route with
the Night Owls.
Reed, Harry L.: Washington,
Buffalo, N. Y., indef.
Rose City Quartette: Allsky,
Stockton, Cal., indef.
Rousek, Jack: Airdome, Leaven-
worth, Kan., indef.
Romolo, Rob: Bijou, Davenport,
Ia., indef.
Reynolds, Abe: En route with the
Miss New York, Jr., Co.
Ray, Bill: Independence, Kan.,
indef.
Reed & Earl: Park, Alameda,
Cal., indef.
Rlanos, Four: Freeport, L. I., in-
def.
Revere & Yulr: En route with the
Champagne Girls.
Rice & Kemp: En route with the
Great Raymond Co.
Ranzetta & Lyman: En route with
the Trocadero Burlesquers.
Rackets, The Two: En route
with the Bowers Burlesquers.
Ross, Frank: En route with the
Rentz-Santley Co.
Roscoe & Sims: En route with
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Russell, Fred: En route with the
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leans: New Family, Moline, Ill.,
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 Rose & Ellis: En route with the Yankee Doodle Girl.
 Raynor, Val: En route with the Trans-Atlantic.
 Redd & Hadley: En route with World Beaters.
 Reeves, Al: En route with Reeves' Beauty Show.
 Rice & Walters: En route with Boston Belles.
 Riley Frank: En route with Cozy Corner Girls.
 Robinson, Tom: En route with Scribner's Big Show.
 Redding, Francesca, Co.: Topeka, Kan., 16-22; Rock Island, Ill., 23-29.
 Renne Family, Five: Bijou, Dubuque, Ia., 16-22; Dominion, Winnipeg, Can., 23-29.
 Rainlow Sisters: Lyceum, Sharon, Pa., 16-22; Casino, Washington, D. C., 23-29.
 Remington, Mayme, & Black Busters: Orpheum, Los Angeles, Cal., 16-22.
 Ranfs, The: Bijou, La Crosse, Wis., 16-22; Unique, Eau Claire, Wis., 23-29.
 Raven Trio: Joplin, Mo., 16-22; Topeka, Kan., 23-29.
 Rice, John, & Sallie Cohen: Columbia, Cincinnati, O., 16-22; Orpheum, New Orleans, La., 23-29.
 Raymond & Harper: Majestic, Lexington, Ky., 16-22; Grand, Jonesboro, 23-29.
 Romaine, Julia, & Co.: Crystal, Milwaukee, Wis., 16-22.
 Revelle, Nellie: Majestic, Paris, Ill., 16-22.
 Ryan & Redfield: G. O. H., Syracuse, N. Y., 16-22; Proctor's, Troy, N. Y., 23-29.
 Robinson, Parquette Trio: Toledo, O., 16-22; Columbus, O., 23-29.
 Roth, Laura: Family, Clinton, Ia., 12-15; Bijou, Dubuque, 16-22; Dominion, Winnipeg, Can., 23-29.

Russell & Church: Gaiety, South Chicago, Ill., Bijou, Oshkosh, Wis., 23-29.
 Russell & Held: Hathaway's, Malden, Mass., 16-22.
 Reese, Harvey, & Alfrey Sisters: Bijou, Manistee, Mich., 16-22; Vaudeville, Traverse City, 23-29.
 Royce Bros.: Family, Chester, Pa., 16-22; Family, Melville, N. J., 23-29.
 Roberts, Hayes & Roberts: Temple, Fort Wayne, Ind., 16-21.
 Renards, The Three: Columbia, Cincinnati, O., 16-21.
 Richards & Grover: Star, Chicago, 16-21.
 Ronca, Dora; Bennett's, Montreal, Can., 16-21.
 Rogers & Deely: Keith's Union Square, New York City, 16-21.
 Rain Bears: G. O. H., Pittsburgh, Pa., 16-21.
 Raffin's Monkeys: Proctor's 125th St., New York City, 16-21.
 Robinson Crusoe's Isle: Keith's Union Square, New York City, 16-21.
 Raymond, Ruby, & Dancing Boys: Empire, Hoboken, N. J., 16-21.
 Rose & Sevens: Bijou, Duluth, Minn., 16-21.
 Rolfe's, B. A., Colonial Septet: Majestic, Chicago, Ill., 16-21.
 Risnor & Co.: Grand, Hamilton, O., 16-21.
 Roth, Laura: Bijou, Dubuque, Ia., 16-21.
 Rice, John C., & Sallie Cohen: Columbia, Cincinnati, O., 16-21.
 Robert-DeMont Trio: Lyric, Mobile, Ala., 16-21.
 Rutherford, Jim H., & Co.: Majestic, Muncie, Ind., 16-21.
 Raymond & Harper: Family, Jonesboro, Ark., 16-21.
 Russell & Held: Hathaway's, Malden, Mass., 16-21.
 Russell, Pauline, & Leopards: Orpheum, Mansfield, O., 16-21.
 Rooney, Katie: Pol's, Waterbury, Conn., 16-21.
 Rainbow Sisters: Lyceum, Sharon, Pa., 16-21.
 Roberts, The Four: Majestic, St. Paul, Minn., 16-21.
 Raymond, Clara: Gaiety, Indianapolis, Ind., 16-21.
 Rigoletto Bros: Arcade, Toledo, O., 16-21.
 Razarfs, The: Family, Mahoney City, Pa., 16-21.
 Reiff Bros.: Olympic, Chicago, Ill., 16-21.

Royer, Archie; Findlay, Findlay, O., 16-18; Grand, Defiance, 19-21.
 Peidy & Currier: Keith's, Cleveland, O., 16-21.
 Ross Sisters, Three: Star, Muncie, Ind., 16-21.
 Rice, Jolly Fanny: Proctor's 23d St., New York City, 16-21.
 Reynard, Ed. F.: More's, Portland, Me., 16-21.
 Ray, Fred & Co.: Haymarket, Chicago, Ill., 16-21.
 Renee Family: Bijou, Dubuque, Ia., 16-21.
 Rocks, Six English, & Nellie Floeder: Hammerstein's, New York City, 16-21.
 Rialto Comedy Quartet: Keith's, Philadelphia, Pa., 16-21.
 Rianos, Four: Empire, Hoboken, N. J., 16-21.
 Rice & Prevost: Keith's, Providence, R. I., 16-21.
 Ryan & Richfield: G. O. H., Syracuse, N. Y., 16-21.
 Remington, Mayme, & Co.: Orpheum, Los Angeles, Cal., 9-21.
 Raschetta Trio: Bijou, Jackson, 16-21.
 Ross & Lewis: Hippodrome, Hull, Eng., 23-28.

SEITZ, CARRIE: En route with the Girls from Happyland.
Salvazgis, The Five: En route with the City Sports Co.
Sommers & Storke: En route with Williams' Ideals.
Stuart & Raymond: En route with Manchester's Cracker Jacks.
Swain & Bombard: En route with Watson's Burlesquers.
Savoy Quartette: En route with the City Sports Co.
Some Quartette: En route with the Merry Maidens Co.
Sydell, Rose: En route with the London Belles Show.
Sheppard Camp: En route with the Kentucky Belles.
Stella Girls, The Eight: En route with Bryant's Extravaganza Co.
Sieger, Lillian: En route with Bryant's Extravaganza Co.
Schuttler, J. L.: En route with the Great Raymond Co.
Sutton & Sutton: En route with the High School Girls Co.
Seven Roma Girls: En route with the Morning Glories.
Stewart, Harry Marks: En route with Rose Sydell's London Belles.

Spencer, Lloyd: Lyric, Houston, Tex., indef.
 Sharrocks, The: Empire, San Francisco, Cal., indef.
 Shah, Manek: Majestic, Pittsburgh, Pa., indef.
 Scott, Edourd: Grand, Reno, Nev., indef.
 Schuster, Milton: En route with Runaway Girls Co.
 Saras, The Four: En route with the Jersey Lillies Co.
 Sweeney, A. W.: En route with Eva Ray Co.
 Sattler, Chas.: En route with Lady Birds.
 Sandow & Lampert: En route with Cozy Corner Girls.
 Schepp, Grover: En route with Rollickers.
 Sears, Gladys: En route with Parisian Belles.
 Seyons, The: En route with Parisian Belles.
 Sylows, The: En route with Parisian Belles.
 St. Germain, Count: Clarksville, Tenn., indef.
 Silverman, M.: Family, Pottsville, Pa., 16-22.
 Simms, Willard: Cook's, Rochester, N. Y., 16-22; Shea's, Buffalo, 23-29.
 Seymour, O. G., & Co.: Industrial, Moline, Ill., 16-22.
 Shrodes, Chas. & Alice: Novelty, Brooklyn, N. Y., 16-22; Armory, Binghamton, N. Y., 23-29.
 Slater, Roscoe, & Leon Finch: Keith's, Philadelphia, Pa., 17-23.
 Selds & Rodgers: Orpheum, Brooklyn, N. Y., 16-22; Alhambra, New York, 23-29.
 Six American Dancers: Paterson, N. J., 16-22; Hoboken, 23-29.
 Semon Trio: Crescent, Champaign, Ill., 16-22; Lyric, Terre Haute, 23-29.
 Seymour Sisters: Cooper, Mt. Vernon, O., 16-22.
 Sequin, Eugenia Ward: Vaudeville, Shelbyville, Ind., 16-22; Orpheum, Sidney, O., 23-29.
 Spillers, The Five Musical: Bennett's, Quebec, Can., 16-22.
 Stanleys, The: Cascade, New Castle, Pa., 16-22; Hippodrome, Sharon, Pa., 23-25.
 Spissel Bros. & Mack: Keith's, Cleveland, O., 16-22; Shea's, Buffalo, N. Y., 23-29.
 Sunny South: G. O. H., Indianapolis, Ind., 16-22; Columbia, Cincinnati, 23-29.

Symonds, Jack: Bijou, Muskegon, Mich., 16-22.
 Swor Bros.: Pol's, Scranton, Pa., 16-22.
 Stickney Pony & Dog: Coliseum, Seattle, Wash., 15-21.
 Simmons, H. A.: Brooklyn, N. Y., 16-28.
 Seymour Sisters: Cooper, Mt. Vernon, O., 16-21.
 Samuels, M.: Dixie, Mattoon, Ill., 16-21.
 Sefton, Harry, & Co.: Family, Clinton, Ill., 16-21.
 Smith & Brown: Gayety, St. Louis, Mo., 16-21.
 Stone, Beth: Orpheum, Salt Lake City, Utah, 16-21.
 Shadrock & Talbot: Majestic, E. Pittsburgh, Pa., 16-21.
 Stapleton & Chaney: Dixie, Delphi, Ind., 9-14.
 Scott, Agnes, & Horace Wright: Majestic, Johnstown, Pa., 16-21.
 Strickland, E. C.: Elite, Davenport, Ia., 16-21.
 Semon Trio: The: Majestic, Streator, Ill., 16-21.
 Schepp's Dog, Pony & Monkey Circus, Gaiety, S. Chicago, Ill., 16-21.
 Stanleys, The: Cascade, New Castle, Pa., 16-21.
 Spissel Bros. & Mack: Keith's, Cleveland, O., 16-21.
 Semon, Chas. F.: Empire, Paterson, N. J., 16-21.
 Sharp, Chas.: Orpheum, Omaha, Neb., 15-21.
 Swain & Ostman: Lyric, Dallas, Tex., 16-21.
 Summers & Winters: Grand, Anderson, Ind., 16-21.
 St. Onge Bros.: Coliseum, Seattle, Wash., 16-21.
 Selbini, Lalla: Arcade, Toledo, O., 16-21.
 Salerno: Keith's, Columbus, O., 9-14; Valentine, Toledo, 16-21.
 Sallsbury, Cora Folsom: Lyric, Danville, Ill., 16-21.
 Shrode, Charles & Alice: Novelty, Brooklyn, N. Y., 16-21.
 Sytz & Sytz: Wonderland, Pittsburgh, Kan., 16-21.
 Stanton & Sandberg: Vaudeville, Ft. Collins, Colo., 16-21.
 Stafford, Frank, & Marie Stone: Bijou, Lansing, Mich., 16-21.
 St. Leon & McCusick: Theatatorium, Dunkirk, N. Y., 16-21.
 Sheek Bros.: Keith's, Jersey City, N. J., 16-21.
 Sugimoto Japs: Bijou, Winnipeg, Man., 16-21.

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Seligman, Minnie, & Wm. Bramwell: Orpheum, Omaha, Neb., 16-21.
Scott, Great: Keith's, Columbus, O., 16-21.
Seymour, O. G., & Co.: Industrial, Moline, Ill., 16-21.
Seymonds, Jack: Bijou, Muskegon Mich., 16-21.
Sheets, Wm.: Princess, Columbus, O., 16-21.
Sears, Gladys: Cincinnati, O., 16-21.
Snyder, Geo. B. & Harry Butler: Hopkin's, Louisville, Ky., 15-21.
Stevens, Edwin: Haymarket, Chicago, Ill., 16-21.
Steger, Julius, & Co.: Poli's, Springfield, Mass., 16-21.
Satcliff Troupe, The: Empire, New Cross, Eng., 16-21; Empire, Stratford, 23-28; Empire, Shepherd's Bush, 30-Jan. 4; Empire, Cardiff, Wales, 6-11.
Scott, Carrie M.: Bijou, Hamilton, O., 9-Jan. 4.
Salmo, Juno: Shubert, Utica, N. Y., 16-24.
Sully & Phelps: O. H., Clinton, Mass., 16-21.

THOMPSON & CARTER: En route with the City Sports Co. Tracy & Carter: Bismarck, N.D., indef.
Tayler, Tell: La Salle, Chicago, Ill., indef.
Tyrrell, Al. H.: En route with the Vogels' Minstrels.
Thornhill, Mid.: En route with the Kentucky Belles.
The Glocks: En route with the Rentz-Santley Co.
The Four Hodges: En route with Big Show.
Tenors, Four: En route with Pat White's Gaiety Girls.
Thompson Entertainers: Millville, Wis., 15-17.
Talcotts, The: Orpheum, Gallon, O., 16-22.
Tanna: Family, Williamsport, Pa., 16-22.
Turner, Bert: Crystal, Elkhart, Ind., 16-22; Crystal, Goshen, 23-29.
Tivoli Quartette: Sioux City, Ia., 22-28.

Tom Jack Trio: Orpheum, San Francisco, Cal., 16-22; Orpheum, San Francisco, Cal., 23-29.
The Great Fielding: Rink, Olney, Ill., 16-22; Rink, Nunat, Wis., 23-29.
Tsuda, Harry: Lyric, Lincoln, Neb., 23-29.
Tippel & Kilment: Howard, Huntington, W. Va., 16-22; Bijou, Wheeling, 23-29.
Thornhill, Mid.: En route with the Kentucky Belles.
Thurston & Grey: Star, Lebanon, Ind., 16-21.
Tinney, Frank H.: Lyric, Lincoln, Neb., 16-21.
Tyler Trio: Lyric, Columbus, Ga., 16-21.
Thompson, Wm. H., & Co.: Trent, Trenton, N. J., 16-21.
Troubadours, Three: Colonial, Norfolk, Va., 16-21.
Tanna: Family, Williamsport, Pa., 16-21.
Torcat: Bennett's, Montreal, Can., 16-21.
Turner Bert: Crystal, Elkhart, Ind., 16-21.
Talcotts, The: Orpheum, Gallon, O., 16-21.
Those Four Girls: Bennett's, Quebec, Can., 16-21.
Tom-Jack Trio: Orpheum, San Francisco, Cal., 16-28.
Thompson, James W.: Bijou, Jackson, Mich., 16-21.
Truax, Maude: Lyceum, Paterson, N. J., 16-21.
Toona, Mlle.: Majestic, Chicago, Ill., 16-21.
Thelma, Baby: Amusement, Uhrichsville, O., 16-18; Amusement, Coshocton, 19-21.
Tarlton & Tarlton: Denver, Col., 16-21.

UNICYCLE HAY: En route with Vogel's Minstrels.
Ullrich, Fritz: Family, North Adams, Mass., 16-21.

VIVIAN & WAYNE: Forest Park, Boise, Ida., indef.
Valmore, Mildred: En route with Toreadors.
Van Cleve, Delton & Pete: En route with Cozy Corner Girls.

Van Lee, James: En route with Yankee Doodle Girls.
Vardon, Perry & Wilbur: En route with Cracker Jacks.
Variety Quartette: Thalia, New York City, 15-22; Star, New York City, 22-29.
Vardon, Perry & Wilbur: Bijou, Reading, Pa., 16-19; Bijou, Scranton, Pa., 20-23; Gaiety, Philadelphia, Pa., 23-29.
Voelker, Mr. & Mrs. Frederic: Orpheum, Omaha, Neb., 15-21; Orpheum, Kansas City, Mo., 22-28.
Vaggas, The: Lyric, Kensington, Ill., 16-22; Bijou, Rockford, 23-29.
Vermette-Carpate Trio: Alhambra, Leicester Square, London, Eng., Dec. 2-Jan. 5, 1908.
Valadons, The Aerial: Bijou, Lorain, O., 15-21.
Verna, Belle: Orpheum, Sidney, O., 12-14; Grand, Defiance, 16-18; Findlay, Findlay, 19-21.
Van Hoven: Parlor, Omaha, Neb., 16-21.
Vokes, Harry, & Margaret Daly: Orpheum, Harrisburg, Pa., 16-21.
Verdier, Hattie: Concert Hall, Kalispell, Mont., 25-Dec. 21.
Victorine, Mervyn: Bijou, Winnipeg, Man., 16-21.
Vassar Girl: Orpheum, Denver, Col., 16-21.
Valdare Troupe, Bessie: Columbia, Cincinnati, O., 16-21.
Voelker, Mr. & Mrs. Frederic: Orpheum, Omaha, Neb., 15-21.
Vardon, Perry & Wilbur: Bijou, Reading, Pa., 16-21.
Variety Quartet: Thalia, New York City, 15-21.
Verdo, Carl: Bijou, Piqua, O., 16-21.
Village Choir: Hathaway's, Lowell, Mass., 16-21.

WESTON, HOD: En route with the Flaming Arrow Co.
Weber, Johann: En route with the Broadway Gaiety Girls.
Weston, Emma: En route with the Empire Burlesquers.
Washer Bros.: Oakland, Ky., indef.

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Ward, May: En route with the Night Owls.
Washburn & McGuinn: White Swan, Chickasha, I. T., indef.
Weston, Clint: En route with A Country Kid Co.
Wood, Ralph: Lyric, Ft. Smith, Ark., indef.
West, Drane, & Co.: Empire, Springfield, Ill., indef.
Wells, Billy: En route with Bryant's Extravaganza Co.
Wilbur, Master: En route with the Great Raymond Co.
Wilson, Alf. & Mabel: En route with the Trocadero Burlesquers.
Wilson, Grace: En route with the Show Girl Co.
Washburn, W. S.: Rapides, Alexandria, La., indef.
Waterman, Ethan C.: Vaudeville Pavilion, Paris, Ill., indef.
Williams & Pullman: En route with the Trust Busters.
Webber, Chas. C.: En route with Rentz-Santley Co.
Wrens, The Two: En route with the French New Sensation.
Wymann, Geo. H.: En route with Gollmar Bros. Show.
Wilbur, Clarence: En route with Miner's Americans.
Ward, Will H.: En route with Miner's Americans.
World's Comedy Four: En route with Miner's Americans.
Ward, Jos. P.: En route with the Jersey Lillies Co.
Ward & Raynor: En route with the Jersey Lillies Co.
Washburn, Lillian: En route with the Casino Girls.
Wloras, The Three: En route with the High School Girls Co.
Walters, John: En route with the Boston Belles Co.
Walton, Irving R.: En route with Irwin's Majestics.
Warren & Brockway: En route with Fay Foster.
Wangdoodle Four: En route with Vanity Fair.
Walsh-Lynch & Co.: En route with Irwin's Big Show.
Walsh, George: En route with Toreadors.
Washburne, Blanche: En route with Broadway Gaiety Girls.

Woodford's Animals: En route with Rose Sydel's London Belles Co.
Watson, Jos. K.: En route with Rollickers.
Webb, Josie: En route with Tiger Lillies.
Webb, Mabel: En route with Pat White's Gaiety Girls.
Weber, Chas. D.: En route with Bowers Burlesquers.
Welch & Maitland: En route with Vanity Fair.
Wells, Pauline: En route with Parisian Widows.
West, Harry: En route with Washington Society Girls.
West, Ed: En route with Parisian Belles.
Weston, Emma: En route with Empire.
Weston, Sadie: En route with Parisian Belles.
Wheeler, The: En route with N. Y. Stars.
White, Pat: En route with Pat White's Gaiety Girls.
White, Tom: En route with Lady Birds.
Whitley, James: En route with Trans-Atlantics.
Wiggins, Joe: En route with Imperials.
Williams & West: En route with High Jinks.
Wilson, Sam: En route with High Jinks.
Wilton, Belle: En route with Vanity Fair.
Ward, Lew A.: Imperial, Molone, N. Y., 16-22.
Waterbury Bros. & Tenny: Colonial, New York City, 16-22; Orpheum, Brooklyn, N. Y., 23-29.
Woods & Woods: Majestic, Fort Wayne, Ind., 16-22; Calumet, So. Chicago, 23-29.
Welch, Ben: Orpheum, Oakland, Cal., 16-22.
Wormser Tots: Vaudeville, Connorsville, Ind., 16-18; Rushville, 19-22.
Wilfredspottle: Empire, Springfield, Ill., 16-22; Bijou, Muskegon, Mich., 23-29.
Wolfe & Vaughn: Lyric, Des Moines, Ia., 16-22.

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Williams, Jud: Family, Moline, Ill., 16-22; Lyric, Lincoln, Neb., 23-29.
Wilson Bros.: Keith's, Lynn, Mass., 16-22; Orpheum, Boston, 23-29.
Williams Duo: Crystal, Logansport, Ind., 16-22; Crystal, Frankfort, 23-29.
World & Kingston: Hopkins, Louisville, Ky., 16-22; Lyric, Dayton, O., 23-29.
Williams & Healy: Grand, Defiance, O., 23-29.
Wixon & Eaton: St. Joseph, Mo., 16-21; Century, Kansas City, Mo., 22-28.
White, Clayton, & Marie Stuart: Haymarket, Chicago, Ill., 15-21.
Welch, Mealy & Montrose: Poli's, Maryland, Baltimore, Md., 16-21.
Williams, Thompson & Copeland: Majestic, Houston, Tex., 16-21.
Waddell, Fred and Mae: Star, Chicago, Ill., 16-21.
Wilson, Geo.: Orpheum, Minneapolis, Minn., 15-21.
Welch, Ben: Orpheum, Los Angeles, Cal., 16-28.
Woods & Woods: Terre Haute, Ind., 16-21.
Wallace, Miss Frankie: Orpheum, Bucyrus, O., 16-21.
Williams, Chinese Johnny, & Co.: Majestic, Des Moines, Ia., 15-21.
Whitelaw, Arthur: Poli's, Springfield, Mass., 16-21.
Wiggin, Bert: Majestic, Ottawa, Ill., 9-14; Bijou, Decatur, 16-21.
Williams, Sam: Novelty, Brooklyn, N. Y., 16-21.
Wolff Bros.: Crystal, Colorado Springs, Col., 16-21.
Work & Ower: Hathaway's, New Bedford, Mass., 16-21.
Watson, Fred, & Morrissy Sisters: Majestic, Chicago, Ill., 9-14.
White, Ed. B. & Rolla: Bijou, Duluth, Minn., 16-21.
Wixon & Eaton: Lyceum, St. Joseph, Mo., 16-21.
White, Dennison & White: New Castle, Pa., 16-21.
Williams, Jud: Family, Moline, Ill., 16-21.
Waterbury Bros. & Tenny: Colonial, New York City, 16-21.
Windom, Constance: Haymarket, Chicago, Ill., 16-21.
Ward & Curran: Orpheum, Denver, Col., 16-21.
West & Van Sice: National, San Francisco, Cal., 16-21.
Wilson Bros.: Auditorium, Lynn, Mass., 16-21.
Williams, Frank, & Jack Healy: Grand, Defiance, O., 16-21.
Whalen & West: Empire, Hoborn, Eng., 16-21; Palace, Balham, 23-28; Hippodrome, Woodwich, 30-Jan. 4.

World, John W., & Mindell Kingston: Hopkins, Louisville, Ky., 15-21.
Winters, Musical: Welland, Fairmont, W. Va., 12-14.
Whittle, W. E.: Orpheum, Reading, Pa., 16-21.
YOUNG BUFFALO: En route with the High School Girls Co.
Young, Jeannette: En route with the Boston Belles Co.
Yovette: En route with the Great Raymond Co.
Young, Harry C.: En route with Lady Birds.
Yeager & DaCosta: Blackburn, Eng., 16-21; Lincoln, 23-28; Bath, 30-Jan. 4, 1908.

ZEB, JOLLY: En route with the American Burlesquers.
Zellar, Flo: En route with the Casino Girls Co.
Zenda: En route with Parisian Widows.
Zimmerman, Al: En route with Empire.
Zedar Harry L.: Bijou, Winnipeg, Can., 16-22; Family, Butte, Mont., 28.
Zazell-Vernon Co.: Hathaway's, Malden, Mass., 16-21.
Zento, The Great, & Co.: Gem, Monongahela, Pa., 16-21.
Zolas, The: Family, Davenport, Ia., 16-21.
Zada, Al: Bijou, Elyria, O., 16-21.
Zancigs, The Famous: Hippodrome, Manchester, Eng., 16-21; Empire, Cardiff, Wales, 23-28; Empire, Leeds, Eng., 30-Jan. 4; Palace, Hull, 6-11.
Zeda, Harry L.: Bijou, Winnipeg, Man., 16-21.

DRAMATIC.

As You Like It, May Steward, J. E. Cline, mgr.: Waco, Tex., 16-22.
A Human Slave: Bedford, Ind., 16; Mitchell, 17; Logansport, 18; Mt. Carmel, Ill., 20; Grayville, 21; Tell City, 22; Mt. Vernon, Ind., 23; McLeansboro, Ill., 24; Harrisburg, 25.
Arizona, David J. Ramage, mgr.: Oakland, Cal., 15-17; San Jose, 19; Stockton, 20; Sacramento, 21-22; Tacoma, Wash., 25; Olympia, 26; Hoquiam, 27; Aberdeen, 28.
At the Old Cross Roads, Arthur C. Aiston, mgr.: Salt Lake City, Utah, 15-21.
mgrs.: Birmingham, Ala., 16-21; Montgomery, 25-28.
Barrie Stock Co., Barrie & Graham, mgrs.: Marietta, Okla., 16-21.
Boy Detective Co.: Grand, St. Paul, Minn., 15-21; Bijou, Minneapolis, 22-28.
Big Hearted Jim, Harry J. Jackson, mgr.: Sheridan, Wyo., 18; Billings, Mont., 20; Big Timber, 21; Livingston, 23; Bozeman, 24; Anaconda, 25; Boulder, 27; Helena, 28.
Billy the Kid, E. H. Neill, mgr.: Marquette, Mich., 16; Calumet, 17; Lake Linden, 18; Hancock, 19; Ishpeming, 20; Sault Ste. Marie, 21; Alpena, 23; Port Huron, 25; Bay City, 26-28.
Buster Brown (Eastern): New York, 16-21; Pittsburg, Pa., 23-28.
Buster Brown (Central): Elgin, Ill., 16; Beloit, 17; Janesville, 18; Freeport, 19; Rockford, 20-21; Aurora, 25; Ottawa, 26; La Salle, 27; Galesburg, 28.
Buster Brown (Western): Denver, Colo., 15-21; Cripple Creek, 22; Canon City, 23; Pueblo, 24-25; Rocky Ford, 26; Raton, N. M., 27; Las Vegas, N. M., 28; Albuquerque, 29.
Cat and the Fiddle, Carter, mgr.: New York, 16-21; Hartford, Conn., 23-25; New Haven, 26-28.
Chase-Lister Co., Glenn F. Chase, mgr.: O. H., Pierre, S. D., 16-22; O. H., Aberdeen, 23-29.
Corcoran, Jane, Arthur C. Aiston, mgr.: Topeka, 16; Ottawa, 17. Cutter Stock Co., Wallace R. Cutter, mgr.: Washington, Pa., 16-21.
Cow-Puncher (Central), Sam M. Lloyd, mgr.: Miami, Okla., 16; Vinita, 17; Claremore, 18; Pal-Cow-Puncher (Western), Edwin Percival, mgr.: Denver, Colo., 15-21; Pueblo, 22; Lamar, 23; Rockyford, 24; Trinidad, 25; Raton, N. M., 26; La Junta, Col., 27; Colorado Springs, 28.
Daniel Boone on the Trail, Robert H. Harris, Harry Felius, mgr.: Athens, Ga., 16; Marietta, 17; Cartersville, 18; Dalton, 19; Piedmont, 20; Anniston, Ala., 21.
Edna, the Pretty Typewriter Co., A. H. Woods, mgr.: Holiday, Baltimore, Md., 16-22; Academy, Washington, D. C., 23-29.
Fenberg Stock Co. (Western): Geo. M. Fenberg, mgr.: O. H., Augusta, Me., 23-29.
Fenberg Stock Co. (Eastern): Geo. M. Fenberg, mgr.: Lyceum, New Britain, Conn., 23-29.
Fatty Felix, Dwite Pepple, mgr.: Greenville, Tenn., 16; Bristol, 17; Abingdon, Va., 18; Pulaski, 19; Pocahontas, 21; North Forks W. Va., 22; Ashland, Ky., 24; Huntington, W. Va., 25; Charleston, 26; Glen Jean, 27; Hinton, 28.
Flaming Arrow (Eastern), Lincoln J. Carter, mgr.: Monessen, 17; McKeesport, 20-21; Uniontown, Pa., 25; Morgantown, 27; Fairmont, 28.
For Love and Honor Co., Roy C. Clark, mgr.: Salisaw, Okla., 16; Greenwood, Ark., 17; Deming, 18; Van Buren, 19.
Faust, Olga Verne White, mgr.: Shawnee, O., 20; Dresden, 21; Senecaville, 23; Pleasant City, 24; Newark, 25; Ada, 26; Wapakonita, 27.
Hale's Rip Van Winkle Co.: Dineville, Ia., 16; Allentown, 17; Seymour, 18; Unionville, Mo., 23; Brownings, 21.
Heart of Chicago, Lincoln J. Carter, mgr.: Linton, Ind., 16; Bloomfield, 18; Bedford, 19; Brownstown, 20; Franklin, 21; Shelbyville, 22; Greenfield, 23; Knightstown, 25; Connersville, 26; Richmond, 27; Elwood, 28.
Holy City, LeComte & Fleisher, mgrs.: Oregon City, Ore., 16; Salem, Ore., 17; Albany, 18; Corvallis, 19; Eugene, 20; Roseburg, 21; Grants Pass, 23; Medford, 24; Ashland, 25; Yreka, Cal., 26; Dunsmuir, 27; Redding, 28.
Holy City, LeComte, Fleisher & Isham, mgrs.: Corinth, Miss., 16; Jackson, Tenn., 17; Sheffield, Ala., 18; Decatur, Ala., 19; Columbia, Tenn., 20; Huntsville, 23; Tullahoma, Tenn., 24; Chattanooga, 25; Rome, Ga., 26; Dalton, Ga., 27; Cleveland, Tenn., 28.
Huntley's Entertainers, Ben Huntley, mgr.: Alma Center, Wis., 16; Blair, 17-18; Whitehall, 19; Arcadia, 20-21; Winona, Minn., 23-29.
Isle of Spice, H. H. Frazee, mgr.: Moberly, Mo., 16; Chillicothe, 17; Brookfield, 18; Lexington, 19; Richmond, 20; Soldiers' Home, 21; Leavenworth, 22; Topeka, 23; Hutchinson, 24; Wichita, 25; Arkansas City, 26; Blackwell, 27; Tulsa, 28.
Maxam & Sights Comedians, J. W. Sights, mgr.: Aneta, N. D., 16-21; Hope, 23-28.
My Dixie Girl Co., Frank Dodge, mgr.: Kansas City, Mo., 15-21; Maryville, 23; Council Bluffs, Ia., 25.
Myrtle-Harder, W. H. Harder, mgr.: Port Chester, N. Y., 16-22; Brockton, Mass., 25-29.
Murray-Mackey Comedy Co.: Coatesville, Pa., 16-22; York, Pa., 23-29.
Murray-Mackey Stock Co. (Eastern), John J. Murray, mgr.: Samuels, Jamestown, N. Y., 16-22; Morgan Grand, Sharon, Pa., 23-29.
Missouri Girl, Fred Raymond, mgr.: Eastern, La Rue, O., 16; Mechanicsburg, 17; Springfield, 18; London, 20; Xenia, 21; Sabina, 22; Greenfield, 23; Circleville, 24; Crooksville, 25; Millersburg, 27; Coshocton, 28; Canal Dover, 29.
Monte Cristo Co., Fred G. Conrad, mgr.: West Frankfort, Ill., 16; Murphysboro, 17; Cairo, 18; Morehead, 19; Charleston, Mo., 20; Fredricktown, 21.
Missouri Girl (Western), Fred Raymond, mgr.: Great Bend, Kan., 16; Larned, 17; Garden City, 18; Kinsley, 20; St. John, 21; Stafford, 22; Kingsman, 23; Harper, 24; Medicine Lodge, 25; Kiowa, 27; Anthony, 28; Caldwell, 29.
Nethersole, Olga, Co., Louis Nethersole, mgr.: Cleveland, O., 23-29.
No Mother to Guide Her, Edison A. Dodge, mgr.
Old Arkansas (Western), O. M. Bicknell, mgr.: Wells, Nev., 16; Elko, 17; Virginia City, 18; Tonopah, 20; Goldfield, 23; Carson City, 24; Reno, 25; Truckee, Cal., 27.
Old Arkansas (Eastern), Leo Mueller, mgr.: Cynthia, Ind., 16; Madisonville, Ky., 17; Hopkinsville, 18; Elkton, 19; Guthrie, 20; Bowling Green, 23; Franklin, 24; Callatin, Tenn., 25; Paris, 26; Huntington, 27; Bardwell, Ky., 28.
Our Friend Fritz, Wm. H. Miller & Geo. H. Nicoll, mgrs.: Cleveland, O., 16-21; McKeesport, Pa., 25; Greensburg, 26; Johnstown, 27; Altoona, 28.
Poynter Beulah: Poor Relation Co., F. V. Peterson, mgr.: Steubenville, O., 17; Belaire, 18; Woodsfield, 19; Marietta, 20; Parkersburg, W. Va., 21; Washington, Pa., 23; Monessen, 26; Uniontown, 27; Morgantown, 28.
Royal Chef, H. H. Frazee, mgr.: Spokane, 16-17; Wallace, 17; Missoula, 18; Great Falls, 19; Helena, 20; Anaconda, 21; Butte, 22; Bozeman, 23; Livingston, 24; Billings, 25; Miles City, 26; Dickinson, 27; Bismarck, 28.

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Robinson Crusoe's Isle: New York City, 16-22; New York City, 23-29.
Rosar-Mason Stock Co.: Canton, O., 15-22; Norwalk, 23-29.

Shadows on the Hearth, Arthur C. Aiston, mgr.: Peoria, Ill., 15-18; Springfield, 19-21; Alton, 22; Belleville, 25; Kansas City, Mo., 29.

Shadowed by Three, Clarence Burdick, mgr.: Baltimore, Md., 16-21; Hoboken, N. J., 22-25; Elizabeth, 26-28.

Sis in New York (Eastern), Lincoln J. Carter, mgr.: Winchester, Pa., 16; Hancock, 17; Frederick, 18; Salisbury, 19.

Sis in New York (Southern): Suffolk, 16; Newport News, 17; Petersburg, 18; Charlottesville, 19; Richmond, 20; Lynchburg, 21.

Sis in New York (Western): Mountain Home, 16; Glenns Ferry, 17; Hally, 18; Bellevue, 19; Shoshone, 20; Smith, 21.

Sis in New York (Northern): Haverhill, Mass., 16; Lowell, 17; Salem, 18; Gloucester, 19; Fitchburg, 20; Holyoke, 21; Naugatuck, 23; Stamford, 25; Poughkeepsie, N. Y., 26; Fishkill, 27; Middletown, 28.

Sis in New York (Central): New London, 16; Antigo, 17; Stevens Point, 18; Waupaca, 19. Strong, Elwin, and His Players, Walter Savidge, mgr.: Burlington, Ia., 16-22; Keokuk, 23-29.

The Missouri Girl (Eastern), Fred Raymond, mgr.: Gazette, 16; Mayville, 17; Marietta, 18; Mt. Clemens, 19; Ypsilanti, 21; Wyandotte, 22; Northville, 23; Adrian, 25; Jonesville, 26; Waukegan, O., 28.

Too Proud to Beg, Lincoln J. Carter, mgr.: Akron, 25; Beaver Falls, 28.

The Girl and the Stampede, V. E. Lambert, mgr.: Hastings, Neb., 16; Lexington, 17; Cozad, 18; North Platte, 19; Ogallala, 20; Sidney, 21.

Texas, Broadhurst & Currie, mgrs.: St. Paul, Minn., 23-28.

The End of the Trail, Lincoln J. Carter, mgr.: Washington, 16-21; Camden, 23-25; Wilmington, 26-28.

Tempest and Sunshine, Richard Chapman, mgr.: Bellevue, Mich., 16; Charlotte, 17; Lansing, 18; Owosso, 19; Ionia, 20; Flint, 21; St. Charles, 22; Holly, 23; Mt. Clemens, 25; Oxford, 26.

Telegraph Station No. 21, Rapier & Matthews, mgrs.: Clarendon, 26; Stuttgart, 17; Wahoo, 18; Camden, 19; Magnolia, 20; Hope, 21.

Thorns and Orange Blossoms, F. C. Walton, mgr.: Bingham Junction, Utah, 16; Eureka, 17; Mammoth, 18; Kaysville, 19; Coalville, 20; Park City, 21; Lehi, 22; American Forks, 24; Provo, 25; Nephi, 26; Richfield, 27; Ephraim, 28.

The Phantom Detective Co., Dave Seymour, mgr.: Paterson, N. J., 16-18; Wilkesbarre, Pa., 23-28.

Thompson Entertainers: Blue River, Wis., 18-19; Favera, 20-21.

The District Leader, Frank Saram, mgr.: Winfield, Kan., 16; Arkansas City, Kan., 17; Tulsa, I. T., 18; Barthesville, 1. T., Claremore, Okla., 20; Muskogee, 1. T., 21; Shawnee, 24; Oklahoma City, Okla., 26; El Reno, 27; Enid, 28.

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The Banker's Child, Harry Shannon, mgr.: Johnson City, 16; Marion, Ill., 17; Carterville, 18; Herrin, 19; Coulterville, 20; Collinsville, 23; Moberly, 25; Fayette, Mo., 26; Marcelline, 28.

The Ninety and Nine (Eastern): Geo. J. Elmore, mgr.: Chicago, Ill., 15-21; Cincinnati, O., 22-28.

The Girl from Out Yonder, Francis X. Hope, mgr.: Mankato, Minn., 16; Sioux City, 17; Lincoln, 18; Norfolk, 18; St. Joe, Mo., 20.

The Mysterious Burglar Co., Rowland & Clifford, mgrs.: Wilmington, Del., 23-25; Newark, N. J., 16-22; Camden, N. J., 26-28.

Under the North Star Co., Jos. G. Chandler, mgr.: Benson, Minn., 16; Morris, 17; Litchfield, 18; Wilmar, 19; Montevideo, 20; Ortonville, 21; Wheaton, 23; Wahpeton, 24; Fergus Falls, 25; Alexandria, 26; Glenwood, 27; Melrose, 28; St. Cloud, 29.

We Are King, A. W. Cross, mgr.: Washington, Ia., 16; Fairfield, 17; Albia, 18; Knoxville, 20; Waterloo, 21; Ft. Madison, 22; Ottumwa, 23; Centerville, 24; Oskaloosa, 25; Newton, 26; Eldora, 27; Marshalltown, 28.

Wolford Stock Co.: E. L. Paul, mgr.: Needles, Cal., 16-21.

Woodford & Marlboro: Anderson, Ind., 15-21; Logansport, 22-28.

Yankee Regent Co., H. H. Frazee, mgr.: Milwaukee, Wis., 15-21; Waukegan, 22; Ashland, 23; W. Superior, 24; Duluth, 25; Stillwater, 26; Eau Claire, 27; Chipewaga Falls, 28; Wausau, 29.

MUSICAL COMEDY

Around the Clock: Rochester, N. Y., 16-18; Syracuse, 19-21.

Awakening of Mr. Pipp, with Charley Grapewin, Wells, Dunne & Harlan, props.: Harry Allen, mgr.: St. Louis, Mo., 15-21.

Black Patti Troubadours, Voelckel & Nolan, props. & mgrs.: Ft. Worth, Tex., 16; Dallas, 17; McKinney, 18; Sherman, 19; Gainesville, 20; Ardmore, Okla., 21.

Bandanna Land, with Williams & Walker, Jack Shoemaker, mgr.: Cincinnati, O., 15-21.

Buster Brown (Western), Buster Brown Amuse. Co., props.: No. Platte, Denver, Colo., 15-21.

Big Stick, with the Four Mortons, Frank McKee, mgr.: Grand Rapids, Mich., 16-18.

Bachelor's Honeymoon, Oakes & Gilson, mgrs.: Osborne, Kan., 16; Salina, 17; Council Grove, 20.

Belle of Mayfair, Thos. W. Ryley, mgr.: Detroit, Mich., 16-21.

Buster Brown (Eastern), Buster Brown Amuse. Co., props.: New York City, 16-21.

Blue Moon, with Jas. T. Powers, Sam S. & Lee Shubert, Inc., mgrs.: Pueblo, Colo., 14; Deadwood, S. D., 21.

College Widow, The (Western), Henry W. Savage, mgr.: Fresno, Cal., 16; Bakersfield, 17; Riverside, 18; Santa Barbara, 19; Pasadena, 20; San Diego, 21; Los Angeles, 23-30; Phoenix, 31.

Cat and the Fiddle (Lincoln J. Carter's): New York City, 16-21.

Curtis Musical Co., Allen Curtis, mgr.: Waco, Tex., 16-23.

Coming Thro' the Rye (B), The Rork Co.: Granville, N. Y., 16; Rutland, Vt., 17.

Candy Kid, W. B. Fredericks, mgr.: Holyoke, Mass., 16-18; Springfield, 19-21.

District Leader, Frank J. Sardam, mgr.: Winfield, Kan., 16; Arkansas City, 17; Tulsa, Okla., 18; Bartlesville, 19; Claremore, 20; Muskogee, 21.

Dalrymalds, with Julia Sanderson, Chas. Frohman, mgr.: Philadelphia, Pa., 2-21.

Dream City, Jno. W. Dunne, mgr.: Toledo, O., 15-21.

Earl and the Girl, Sam S. & Lee Shubert, Inc., mgrs.: Baltimore, Md., 16-21.

Funny Folks, Pat Chappelle, mgr.: Statesboro, Ga., 17; Stillmore, 18; Swainsboro, 19; Wadley, 20.

Follies of 1907, Florenz Ziegfeld, Jr., mgr.: Chicago, Ill., 2-21.

Forty-five Minutes from Broadway, Cohan & Harris, mgrs.: Charlotte, N. C., 16; Columbia, S. C., 17; Augusta, Ga., 18; Savannah, 20; Jacksonville, Fla., 21.

Fascinating Flora, with Adele Ritchie, Sam S. & Lee Shubert, Inc., mgrs.: Kansas City, Mo., 16-21.

Fifty Miles from Boston, Cohan & Harris, mgrs.: St. Louis, Mo., 16-21.

Gingerbread Man No. 2, Nixon & Zimmerman, mgrs.: Connellsville, Pa., 16; Morgantown, 17; Weston, 18; Grafton, 19; Elkins, 20; Cumberland, 21; Meyersdale, 23; Somerset, 24; E. Liverpool, 25; Meadville, 26; Jamestown, 27; Erie, 28.

Gay New York, Gus Hill, mgr.: Atlanta, Ga., 16-21.

Girl from Broadway, John A. Mack, mgr.: Coatesville, Pa., 17; West Chester, 18; Phoenixville, 19; Norristown, 20; Reading, 21.

Grand Mogul, Klaw & Erlanger, mgrs.: St. Joseph, Mo., 16; Des Moines, Ia., 17; Sioux City, 18; Lincoln, Neb., 19; Omaha, 20-21.

George Washington, Jr., Cohan & Harris, mgrs.: Little Rock, Ark., 16-17; Memphis, Tenn., 18-19; Springfield, Mo., 20; Joplin, 21.

Hammerstein's Grand Opera Co., Oscar Hammerstein, mgr.: Nov. 4, indef.

Hoyden, with Elsie Janis, Chas. B. Dillingham, mgr.: New York City, Oct. 19, indef.

His Honor, the Mayor, Wm. R. Sill, mgr.: New York City, Dec. 2, indef.

Hooligan in New York: Oshawa, Ont., Can., 11.

Hall, Geo. F., Frank W. Nason, mgr.: Clearfield, Pa., 20.

Hadermann, Jennie, Chicago Ladies' Orchestra, D. H. Hadermann, mgr.: Chicago, Ill., 15-21.

Happyland, with DeWolf Hopper, Sam S. & Lee Shubert, Inc., mgrs.: Rock Island, Ill., 16; Davenport, Ia., 17; Dubuque, 18; Clinton, 19; Cedar Rapids, 20; Marshalltown, 21.

Honeymooners: New Brunswick, N. J., 18.

Ham Tree, with McIntyre & Heath, Klaw & Erlanger, mgrs.: Sunbury, Pa., 16; Connellsville, 17; Johnstown, 18; Altoona, 19; Harrisburg, 20; Lancaster, 21.

Humpty Dumpty: Charlotte, N. C., 21.

Isle of Spice, H. H. Frazee, prop.: Moberly, Mo., 16; Chillicothe, 17; Brookfield, 18; Lexington, 19; Richmond, 20; Soldiers' Home, Kan., 21.

Isle of Bong Bong, B. C. Whitney, prop.: Waterville, Me., 16; Augusta, 17; Bath, 18.

Ir. Panama, with Rogers Bros., E. J. Cohen, mgr.: Washington, D. C., 16-21.

Irish Pawnbrokers: Taylorville, Ill., 16.

Irish Senator: Ft. Scott, Kan., 16.

King Bee, Gramlich & Cochran, mgrs.: South Chicago, Ill., 15-18.

Kilties Band, T. P. J. Power, mgr.: Santa Ana, Cal., 16; San Diego, 17; Pasadena, 18; Redlands, 19.

King Casey, with John & Emma Ray, E. D. Stair, mgr.: New York City, 9-28.

Knight for a Day (B), B. C. Whitney, prop.: Buffalo, N. Y., 12-14.

Lucky Dog, with Nat Wills, E. D. Stair, mgr.: Chattanooga, Tenn., 16-21.

Little Johnny Jones, Cohan & Harris, mgrs.: Jacksonville, Ill., 16; Springfield, 17; Decatur, 18; Danville, 19; Evansville, Ind., 20.

Little Cherub, with Hattie Williams, Chas. Frohman, mgr.: Philadelphia, Pa., 16-21.

Little Dolly Dimples, with Grace Cameron, C. H. Kerr, mgr.: Connorsville, Ind., 17; Champaign, Ill., 20.

Miss Bob White, Nixon & Zimmerman, mgrs.: Meyersdale, 16; Somerset, 17; Barnsboro, 18; Leechburg, 19; Butler, 20; Rochester, 21; Canton, 25; Akron, 26; Norwalk, 27; Youngstown, 28; Wheeling, 30; Parkersburg, 31.

Mayor of Laughland, Nixon & Zimmerman, mgrs.: Mt. Carmel, 16; Ashland, 17; Mauch Chunk, 18; Lansford, 19; E. Stroudsburg, 20; Allentown, 21.

Merry Widow, The, Henry W. Savage, mgr.: New Amsterdam theater, New York City, indef.

Merry Widow, The, Henry W. Savage, mgr.: Colonial, Chicago, Ill., indef.

Mlle. Modiste, with Fritz Scheff, Chas. B. Dillingham, mgr.: Seattle, Wash., 16-19.

Madam Butterfly, Henry W. Savage, mgr.: Philadelphia, Pa., 9-21; Richmond, Va., 23; Norfolk, 24; Roanoke, 25; Charlotte, N. C., 26; Columbia, S. C., 27; Augusta, 28; Charleston, 30; Macon, Ga., 31.

Mace, Fred: Elmira, 16; Erie, Pa., 17; Niagara Falls, N. Y., 18; Toronto, Ont., 19-21.

Mayor of Tokio, J. W. Gaites, mgr.: Boulder, Col., 16; Cheyenne, Wyo., 18.

Marrying Mary, with Marie Cahill, Daniel V. Arthur, mgr.: San Francisco, Cal., 9-21.

Ma's New Husband (Eastern), Harry Scott Co., mgrs.: Herrin, Ill., 16; Benton, 17; DuQuoin, 18; Murphysboro, 19; Cairo, 20; Madisonville, Ky., 21.

McFadden's Flats: Saginaw, Mich., 16-18; Flint, 19; Lansing, 20; Pontiac, 21.

Mary's Lamb: Northampton, Mass., 11; Washington, D. C., 16-21.

Original Cohen (Rowland & Clifford's), W. T. Gaskell, mgr.: New York City, 16-28.

Oysterman, with Ernest Hogan, Hurtig & Seamon, mgrs.: New York City, 16-28.

Orchid, with Eddie Foy, Sam S. & Lee Shubert, Inc., mgrs.: Philadelphia, Pa., 2-21.

Patsy in Politics, with Billy B. Van, P. H. Sullivan Amuse. Co., mgrs.: Detroit, Mich., 15-21.

Peahandle Pete, Abe Levy, mgr.: Saginaw, Mich., 19-21.

Parisian Model, with Anna Held, Florenz Ziegfeld, Jr., mgr.: Buffalo, N. Y., 16-21.

Raymond Hitchcock, In A Yankee Tourist, Henry W. Savage, mgr.: Toronto, Can., 16-18; Toledo, O., 19-21; St. Louis, Mo., 22-28; Indianapolis, Ind., 29; Louisville, Ky., 31.

Rabbit's Foot, Pat Chappelle, mgr.: Columbus, Ga., 16; Buena Vista, 17; Americus, 18; Albany, 19; Camilla, 20; Thomasville, 21.

Simple Simon Simple, Nixon & Zimmerman, mgrs.: St. Marys, 16; Kane, 17; Meadville, 18; Bijou, Pittsburg, 20-26; Franklin, 27; Sharon, 28; Steubenville, 30.

Sunny Side of Broadway, Murray & Mack's: G. O. H., Los Angeles, Cal., 15-28.

Tom Jones, Henry W. Savage, mgr.: Astor, New York City, indef.

Woodland, Henry W. Savage, mgr.: Tacoma, Wash., 15-21; Seattle, 22-29; Bellingham, 30; Olympia, 31.

Williams & Walker, in Bandanna Land, Jack Shoemaker, mgr.: Cincinnati, O., 15-21; Pittsburg, Pa., 23-28.

BURLESQUE

Bachelor Club, Arnold & Hastings, mgrs.: Cleveland, O., 15-20; Buffalo, N. Y., 21.

Blue Ribbon Girls, James Hyde, mgr.: New York City, 16-22; Philadelphia, Pa., 23-29.

Boston Belles, G. H. Bachelor, mgr.: Toledo, O., 16-21.

Eryant's Extravaganza, Harry C. Bryant, mgr.: Newark, N. J., 16-21.

Bowery Burlesquers, E. H. Rosenthal, mgr.: Brooklyn, N. Y., 16-18.

Bon Tons, Rush & Weber, mgrs.: Cincinnati, O., 16-21.

Behman Show, Jack Singer, mgr.: Washington, D. C., 16-21.

Cracker Jacks, Harry Leona, mgr.: Scranton and Reading, Pa., 16-22; Galety, Philadelphia, 23-29.

Colonial Belles, Chas. Falke, mgr.: Kansas City, Mo., 15-21; St. Louis, Mo., 22-28.

City Sports, Phil Sheridan, mgr.: Providence, R. I., 16-21.

Casino Girls, Bessie Burns, mgr.: Milwaukee, Wis., 16-21.

Dainty Duchess, Rush & Weber, mgrs.: New York City, 16-21.

Devere, Sam, Show, J. L. Simonds, mgr.: Empire, Indianapolis, Ind., 16-18; Folly, Chicago, Ill., 22-28.

Gay Masqueraders, J. J. Rafferty, mgr.: Indianapolis, Ind., 16-22; Chicago, Ill., 23-29.

Girls from Happyland, Joe Hurtig, mgr.: Rochester, N. Y., 15-21; Albany and Holyoke, 22-28.

Gay Morning Glories, Weber & Rush, mgrs.: St. Louis, Mo., 16-21.

Golden Crook, Jacobs & Jermon, mgrs.: Detroit, Mich., 16-21.

Irwin's Big Show, Fred Irwin, mgr.: Philadelphia, Pa., 16-21.

Jersey Lilies, J. Froshin, mgr.: New Orleans, La., 16-21.

Kentucky Belles, Bob Gordon, mgr.: Star, St. Paul, Minn., 15-21.

Knickerbockers, Louis Robie, mgr.: Chicago, Ill., 16-21.

Lid Lifters, H. S. Woodhull, mgr.: Boston, Mass., 16-21.

London Gaiety Girls, Lisbon, O., 18; New Martinsville, W. Va., 19; Cambridge, O., 20; Marietta, 21.

Merry Makers, John Grieve, mgr.: Evansville, Ind., 15-18; Chicago, Ill., 22-28.

Night Owls, Chas. Robinson, mgr.: Pittsburg, Pa., 16-21.

Oriental Cozy Corner Girls, Sam Robinson, mgr.: Empire, Indianapolis, Ind., 19-21; Buckingham, Louisville, Ky., 22-28.

Nightingales, T. W. Dinkins, mgr.: Duluth, Minn., 16-22; Dewey, Minneapolis, Minn., 23-29.

Parisian Belles, Chas. B. Taylor, mgr.: Cincinnati, O., 15-22; Cleveland, 23-29.

Parisian Widows, Weber & Rush, mgrs.: Springfield, Mass., 16-18; Albany, N. Y., 19-21.

Runaway Girls, Peter Clark, mgr.: Rochester, N. Y., 15-21; Albany and Holyoke, 22-28.

Rentz-Santley: Indianapolis, Ind., 15-21; Cincinnati, 22-28.

Rialto Rounders, C. Franklin, mgr.: Minneapolis, Minn., 15-21; Des Moines, Ia., 22-23; St. Joe, Mo., 24-28.

Reeves' Beauty Show, Al Reeves, mgr.: Baltimore, Md., 16-21.

Rose Hill English Folly, Rice & Barton, mgrs.: Birmingham, Ala., 16-21.

Rice & Barton's Big Gaiety Co., Albany, N. Y., 16-18; Holyoke, Mass., 19-21.

Rose Sydel's London Belles, W. S. Campbell, mgr.: Boston, Mass., 16-21.

Strolling Players, Louis M. Granat, mgr.: Des Moines, 16-17; St. Joe, Mo., 19-21; Kansas City, 22-28.

Scrubner's, Sam, Show, Morris Walnstock, mgr.: Kansas City, Mo., 16-21.

Trans-Atlantic Burlesquers, Hurtig & Seamon, mgrs.: Reading, Pa., 16-18; Scranton, 19-21.

Procaderos, Chas. H. Waldron, mgr.: Chicago, Ill., 16-21.

Vanity Fair, Geo. H. Turner, mgr.: Casino, Philadelphia, Pa., 16-21; Reading and Scranton, 23-28.

Yankee Doodle Girls, T. W. Dinkins, mgr.: Empire, Chicago, Ill., 16-22.

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Pittsburg Calcium Light Co., 121 4th Av., Pittsburg, Pa.

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The first mentioned, as the name implies, is in the shape of a horse-shoe of miniature size, so that it can be carried

in finish and can be used as a pendant for a watch chain. It is finished in nickel plating and never fails to excite curiosity on the part of anyone who observes it.

The "Basket Bank," as the name explains, is of basket shape, and is made of oxidized copper or nickel. It has a capacity of \$30.00 in silver dimes, being used as in the "Horse-Shoe" bank. Examination shows that it has an automatic lock that is quite distinct from that of all other banks. When a dime is deposited it is duly registered on the face of the bank by an automatic pointer which always shows the exact amount of dollars and cents in the receptacle. When five dollars in dimes is deposited the bank unlocks automatically; but if the saver desires to continue his accumulations, without withdrawing this amount, he can again lock the bank by depositing another dime. This procedure can be continued until the "Basket Bank" holds the full amount of thirty dollars, while it un-



THE BASKET BANK—THE HORSE-SHOE BANK.

Two advertising novelties put out by Victor M. Grab Co., of Chicago. Quite a number of the novelties of today are manufactured with the idea of making them useful.

conveniently in the vest pocket. It holds just one dollar in dimes, and is so constructed that it opens automatically when ten dimes have been placed in it. After being robbed of its treasure by an outdoor exit in the tiny bank, the back door is shut, and once more the burglar-proof receptacle is all ready to start over again on its mission of gathering the dimes.

This "Horse-Shoe Bank," while designed for an excellent bank advertisement, is valuable also for many other lines of business. The bank using it as an advertisement distributes the article as advertising matter, making known to all that it opens accounts with one dollar, and that a handsome steel, or other, money safe, suitable for the home, can be procured by anyone who calls at the bank in question.

The "Horse-Shoe" money box is not only small, but very neat and handsome

locks itself at each multiple of five dollars.

The contents of the "Horse-Shoe" bank, namely, one dollar, can be inserted in the "Basket Bank," so that the two, working in conjunction, form one of the best systems yet devised for the saving of money for the individuals of a household and the collective individuals of a home.

Both these banks have proved themselves to be very popular and their use prevails over a very large portion of the United States. Each one of them is a splendid advertising novelty medium, and many large financial and business concerns are now employing them. Anyone interested in the story given here of these popular bank safes will be supplied with all necessary information by applying to Victor M. Grab, Ashland Block, Chicago. Illustrations of the banks are given on this page.



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And tell to those who do not know,
That MILESFILMS are the tried and true,
And are the very things for you.
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Don't take the "junk" that others "hand" you.



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New Year a Business Hummer

In every department of the M. P. Game, and with our present perfect system we intend practically to control the situation. Listen to this:

Get Your Films From Us. Then install one of our Rheostatocides, and bring out the perfect beauty of your pictures. We guarantee that our Rheostatocide will cut your Moving Picture current expense in half; give a perfect, steady, white light and do away with that annoying buzzing and heat. Try our films and let our Rheostatocide make you money.

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Ship via express—freight.

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Christmas Show News from the

CINCINNATI

Dec. 14, 1907.

BY CLARENCE E. RUNEY.

WULETIDE is upon us as I write and all the people in the profession of entertainment are to be congratulated in double measure; first, for an exceedingly prosperous season thus far, and second, because this Christmas sees a real live, up-to-date amusement journal, THE SHOW WORLD, established in the hearts of the profession, ready at all times to do battle for the right. Here's to ye!

Lyric (Emil Ankemiller, mgr.).—Blanche Bates returned to the Lyric for a second presentation of David Belasco's well-known drama of '49—The Girl of the Golden West. With a few exceptions, Miss Bates brought all the members of the original company. Following Blanche Bates at this theater, beginning Sunday night, was James K. Hackett's late starring vehicle, The Walls of Jericho, and seen at the Grand last season. There is a new cast. Albert Dorris, business manager for Joseph and William Jefferson, sons of the late Joseph Jefferson, was in Cincinnati this week arranging for an engagement at this theater for "Rip Van Winkle's" boys. The Christmas attraction will be James K. Hackett in John Gayde's Honor.

Grand Opera house (Rainforth & Havlin, mgrs.).—The Right of Way, with Guy Standing and Theodore Roberts featured in the roles of Steele and Joe Portugais. Eugene W. Preshey made the dramatization from Gilbert Parker's novel. Opened Monday night. Edna Wallace Hopper in George Cohan's Fifty Miles from Boston will be the Santa Claus offering at the Grand. William H. Crane in the new George Ade play, Father and the Boys, comes next.

Vaudeville Bill of Merit.

Walnut Street (H. M. Zeigler, mgr.).—Grace Cameron, of comic opera renown, opened, beginning Sunday matinee, in the comic opera, Little Dolly Dimples, supported by a large company, including the Criterion Musical Four, the Elm City Male Quartette, and Olaf Faber, celebrated violinist. Among the noted vaudeville features introduced during the play are the Cardownie Sisters, dancers; Al. Lawrence, mimic; Will Philbrick, singing comedian; the Shubert String Trio; Rose Olaf Fobar, violinist; Daisy King, contralto, and other noted entertainers. Next week, Williams & Walker in Bandanna Land.

Columbia (H. M. Zeigler, mgr.).—Hope Booth and Co. in The Little Blonde Lady, by George Cohan; Ned Wayburn's Side Show, introducing Eddie Mack; Snyder and Buckley in The Street Musicians; World and Kingston; Violet Black Co. in A West Point Regulation; Gaston and Green; Loney Haskell; The Teddy Trio, acrobats, and the Klondrome.

Heuck's (Geo. Hauck, mgr.).—Melodrama. Fallen by the Wayside is the thriller at Heuck's this week. The play was presented by a cast of good players, among whom Leila Shaw, Eleanor Jennings and Kate Ridgeway are the best known of the female players, and Thomas Tempest, Charles Blake and Leslie Moroso are recognized as actors of repute among the male contingent. Next week, The Girl of Eagle Ranch.

Musical Comedy Pleases.

Lyceum (Geo. Hauck, mgr.).—Charles Gramlich, a comedian and a manager, is the week's attraction at the cozy Lyceum, presenting the musical comedy, The King Bee. The Speck Brothers portray the Katzenjammer Kids of newspaper fame, and as Hans and Fritz caused no end of merriment. Manager Gramlich himself played a German judge, who is looking about for a political position in an Irish neighborhood. Next week, As Told in the Hills.

People's (James Fennessey, mgr.).—Burlesque. Miss New York Jr. Co. is the name of the burlesque seen here. Frank Gotch, the champion wrestler, and Amphere, "king of electricity," are special features. Among those on the program the names of Abe Reynolds, Dave Ferguson, George Perry, the Esterbrook, Davis and Davis and Lee White are recognized as top-liners of repute. William Fennessey, brother of James Fennessey, of Henck and Fennessey, is manager of Miss New York Jr. Next week, The Parisian Belles.

Standard (Frank J. Clements, Jr.).—The Rose Hill Folly company, burlesquers, put on The Sausage Trust, a three-act burlesque under direction of Rice and Morton. George Rice appears, assisted by T. P. Thomas, John Cain, Rogers and Evans, Mlle. Beatrice and others. Next week, Weber and Rush's Bon Ton Extravaganza company in The Girl with the Red Mask.

Shakespeare Well Presented.

Olympic.—The Forenaugh stock company in the first Shakespearean play of the season, Romeo and Juliet, with Mr. Mavall and Miss Adair in leading parts. The settings were the handiwork of the Forenaugh scenic artists have yet turned out. It was a most beautiful production in every detail. Next week, Jim the Penman.

BROOKLYN

Dec. 14, 1907.

BY WM. SIDNEY HILLYER.

UNUSUAL interest is being taken in local theatrical circles over the sudden disruption of the Hal Clarendon stock company which closed abruptly Saturday evening, Dec. 7. This popular young actor, long a local favorite, opened at Shubert's two weeks ago with The Love Route. This was followed by For Her Sake. Business was poor during the two weeks and about the middle of the second week leading members of the cast suddenly left. Substitutes were obtained and the bill continued until Saturday night. Before the curtain went up, the stage hands struck for their money and Mr. Clarendon managed to pay them. Before the fourth and final act, members of the cast refused to continue unless they were paid. As this was impossible to do at that hour Mr. Clarendon was forced to come before the curtain and dismiss the audience. In doing so, he broke down and aroused much sympathy among the people present. One sympathetic person started a hat around through the house and \$50 was collected which Mr. Clarendon stated would be devoted toward paying the actors. The house is dark this week. Dec. 16, David Belasco presents Frances Starr in The Rose of the Rancho. Dec. 23 the theater opens as a western wheel burlesque house.

New Montauk (Edward Trail, mgr.).—Gus and Max Rogers are departing in Panama to the great diversion of good audiences. Among the cast are Alfred Hickman, Marion Stanley and the Hengler Sisters. Dec. 16, Brewster's Millions.

Several Good Plays Seen.

Broadway (Leo C. Teller, mgr.).—Waghenals & Kemper present Blanche Walsh in The Kreutzer Sonata. Dec. 16, Maude Adams in Peter Pan.

Majestic (W. C. Fridley, mgr.).—Sidney Ellis presents the popular singing comedian, Al. H. Wilson in his latest play, Metz in the Alps. Dec. 16, Cecil Spooner for two weeks.

Bijou (Wm. J. Hyde, mgr.).—Langdon McCormick's play, The Burglar and the Lady, is offered by the Mittenhal Bros. Amusement Co., with the former champion of the prize ring, James J. Corbett, in the leading role. Dec. 16, Chinatown Charley.

Columbia (Chas. H. Wuerz, mgr.).—A melodrama advertised as being out of the ordinary and entitled The Rocky Mountain Express is the thrilling production here and is pleasing two big audiences a day.

Folly (H. Kirtzman, mgr.).—Buster Brown is the laugh-provoking attraction here and Jimmie Rosen, the diminutive comedian, formerly of the Royal Lilliputians, as Buster, is tickling the risibilities of the audiences of this popular house. Dec. 16, The Little Organ Grinder.

Blaney's (J. J. Williams, mgr.).—A. J. Spencer's production of the melodrama by Owen Davis, It's Never Too Late to Mend, seen here at another house a few weeks ago, is the attraction here this week and has been playing to good houses. Dec. 16, The Life of an Actress.

Stock Company Pleases.

Payton's (Joseph Payton, mgr.).—The famous success of other years, Bret Harte's Tennessee's Pardner is being given adequate production by the capable stock company with Louis Leon Hall and Mina Phillips in the leads. Dec. 16, Hamlet.

Orpheum (Frank Kilholz, mgr.).—The bill this week is in keeping with the usual standard of Percy Williams' excellence. The leading feature is The Original Gibson Girl, the beautiful and statuesque Valeska Suratt, supported by William Gould in a little sketch. The other big feature is Wm. Hawtrey, the English actor, in playlet: Compromised. Others on the bill are Nevello's Circus, Clarence Wilbur & Co., Bessie Wynn, the comedienne, Bert Levy, the cartoonist, Searl and Violet Allen Co., Basque Quartette, and Wills & Hassan.

Grand Opera House (Wm. T. Grover, mgr.).—The patrons of this house are being entertained this week by Trixie Friganza, Jack Norworth, Capt. Winston's Sea Lions, Johnny Johns, Burton & Brooks, Riccoboni's Trained Horses Marguerite and Hanley, and Staley's Transformation Co.

Keeney's (Frank A. Keeney, mgr.).—An excellent vaudeville bill is furnished by the manager to his patrons this week. Eunice Gilman, sister of the well-known Mabel Gilman-Corey, makes her first Brooklyn appearance. Others are Joseph Maxwell & Co., E. Frederick Hawley & Co., and Atwood, Chas. and Fanny Van, McPhee and Hill, Loraine and Williams, and the Rinaldes.

Novelty (Benedict Blatt, mgr.).—The bill this week is as follows: Irene Franklin, assisted by Burt Green, Caron & Herbert, Maestric Musical Four, Irving Jones, Francis & McCurdy, Charles Kenna, Tennis Trio, and Foster and his dog.

Gotham (E. F. Girard, mgr.).—George Ade's sketch, The Mayor and the Manicure, is one of the features of the bill, as is also the clever and versatile Fanny Rice.

CLEVELAND

Dec. 14, 1907.

BY EDWARD FRYE.

LEADING in genuine interest is the offering of the Vaughan Glaser stock company this week is Hall Caine's beautiful play: The Christian. Never before in the history of stock in this city has a production equaled the one presented by Vaughan Glaser and his company this week. Mr. Glaser has shown through his good judgment in giving the people of Cleveland the best plays, enacted by an excellent company and at popular prices that it is possible to remain a long time and also do capacity business. Mr. Glaser was first introduced to this city by Eugenie Blair in 1903 as her leading man. His success at first was slow but gradual, and today he is Cleveland's stock star and matinee idol. Miss Courtenay is also good as Glory Quayle and fits in nicely with Mr. Glaser. Others deserving of mention are Frederick Kerby, Ben Graham, Frank Kamp and Miss D'Arcy.

Classmates, the play that made such a decided hit in New York City, is the offering at the Opera House. The play is of West Point life and is the work of Wm. C. DeMille and Margaret Turnbull. Mr. Edson is in his sixth season as a star under the management of Henry B. Harris, and during that period he has appeared in several successful plays, but Classmates is the best he has been seen in, if the audiences which are packing the Opera House this week may be taken as a criterion. Frank J. McIntyre and Sydney Ainsworth, both Cleveland favorites, as Bobby Dumble and "Silent Clay," respectively, are seen to advantage. The Bert Stafford of Wallace Edginger is a clever piece of acting and his efforts met with decided approval. The role of Sylvia Bowley is enacted by Flora Juliet Bowley in a charming and lovable way.

Musical Melodrama.

A real musical treat is offered at the Lyceum this week, in the latest Weber production Dream City. Edgar Smith and Victor Herbert have practically set melodrama to music with such picturesque accessories as to make it a potpourri of the most fascinating features of legitimate comedy, high class vaudeville, real burlesque, satirical extravaganza, artistic spectacle and simon pure comic opera. Little Chip and Mary Marble are the principals.

Entertaining vaudeville diversion is offered the patrons of Lyric this week. Among the features are the Three Herberths, Comedy Acrobats, Kerslakes, Porcine novelty, Baker and Robinson in The Country Gawk and the Acrobatic Girl, Stutzman & Crawford in The Wise Boy and Toki, a Japanese equilibrist and juggler of much skill.

Clark's Runaway Girls at the Empire is conceded to be the best and cleanest extravaganza company extant. Manager Clark makes it his aim to present to the burlesque-loving public an attraction that would not offend the most conservative. The company is made up of well known vaudeville and burlesque people. Among them are Clare Burg, Pearl Rich, a dashing sourette; Fred Slater, Will Monohan, Don Leno, Frank Fox, F. C. Peck, Hattie Raymond, Lottie Livingstone May, Swan & Bessie Monroe.

One of the cleverest Irish comedians of the stage is Roger Imhof with the Empire Burlesquers at the Star this week. When Roger Imhof is announced the patrons of the Star anticipate a week of fun and merriment, as he is the principal fun maker. The vaudeville bill includes Emma Weston, Connolly and Klein, Johnston & Buckley, Imhof & Corinne, and the knock-about acrobats Montambo and Hurl-Falls.

Thriller Is Presented.

Pulsating with thrilling scenes on land, in the water, in mid air, and on the roofs of apartment houses in which the plans of the villain are finally foiled. The Outlaw's Christmas is at the Cleveland.

Beginning with this week's attraction at the Majestic this theater should be the center of attraction for theatergoers not only from the west side of the river, but from the east side as well. Eugenie Blair makes her first appearance here this week as a stock star for several years, taking the part of Sappho in the play of that name.

The Keith bill has plenty of gingerv material this week. There are so many good acts that it is difficult to pick the headliner, but the act that pleased the audience the most is Harry Vokes and Margaret Daly's little musical sketch, entitled Watch the Barrell. Julius Tannen is a funny monologist as well as entertainer. The rest of the bill consisted of Konorah, Adamini-Taylor; an Irish playlet given by Agnes Scott and Horace Wright; Tacianu, a mysterious act; Hal Merritt, and the Kinetograph.

Mr. and Mrs. Arthur Forbes are presenting in vaudeville, with their assisting company, a sketch entitled A Wild Rose.

Mosher, Houghton & Mosher are in vaudeville with a fine bicycle act in which the comedian does especially clever work.

ST. LOUIS

Dec. 14, 1907.

BY DAN LORD.

EXCITING to a degree, The Squaw Man belonging to the class of Western drama which received its impetus by the success of Arizona and was fostered by the resounding hit of The Virginian, came to the Olympic theater this week with William Faversham as chief exponent of the embodied sentiments. Mr. Faversham continues to give his intelligent and worthy interpretation of the titular role and the assisting company was entirely adequate. Richard Carle presents himself and ninety-nine others—and not a one of them painted on the back drop, either—in The Spring Chicken Monday evening.

Francis Wilson, master of a certain sort of foolery and past master in the art of horse play, is the attraction this week at the Century with When Knights Were Bold. The play is a close copy after The Road to Yesterday, without the delicacy and verbal polish of that piece. The company lent itself to farcical situations with glee and the audience was not loath to follow, so I may record When Knights Were Bold as a laughing success. Wilson did not demonstrate at any time that he was improving in his art, except that he has learned to fondle a cigarette with Presbyterian aloofness. The setting and costumes of the medieval period were tasteful and pretty. Edna Wallace Hopper comes tomorrow in George Michael Cohen's music play, Fifty Miles from Boston.

Just Out of College, which failed to become a George Ade success, redeemed itself at the Imperial this week. The audiences took to it like the proverbial duck does to the inevitable water and as a result the treasurers have been busily engaged handing out pasteboards to prospective seatholders. The company was, for the most part, very good and handled their respective roles with more brains than sometimes displayed by minor exponents of Thespis. The Smart Set, replete with colored comedians and dusky music, comes next.

Fiske O'Hara, a perfect broth of a b'y, has been singing and fighting his way through Dion O'Dare at the Grand this week. The piece will never be put off the stage by the A. O. H. as it contains a fervent wish that the gods will watch over Ireland in every other line. The engagement has been prosperous in the extreme. Charley Grapewin comes tomorrow.

The Columbia offered mighty vaudeville this week, particularly a sketch entitled Cherrie in which Marie Stuart and Clayton White are the prime fun makers. The sketch is a crackerjack and if you have a friend who doesn't care for vaudeville take him to see Cherrie; it would convert anybody. Others on the bill are: The Futurity Winner, a fine racing sketch which holds the interest from the start; Fred Rav & Co., in a pat and funny burlesque; Ferry Corvey, a huffman and clever musician; Olvivia Desvall & Co.; Mme. Cinka Panna; Reiff Bros. and the Klondrome.

Dave Lewis with a stale monologue topped the bill offered at the Garrick and did not help matters by singing suggestive parodies. The rest of the bill was better and included Bellman & Moore, Clinton & Jermon, Hill & Silvian, The Gaudschmidts, The Livingstons, and Esmathild.

Little Heroes of the Street held a cry fest at Havlin's last week. La, la, how the Havlin clientele liked the pathos and hothos of that piece. Next week, The Banker, The Thief and the Girl.

The Gay Masqueraders have been pleasing patrons of the Gayety all week and the Morning Glories will succeed. La Belle Marie brought the California Girls into prominence at the Standard where fine business has been done all week. The Washington Society Girls, a bevy of buds, arrive tomorrow.

The Christmas issue of THE SHOW WORLD is being eagerly awaited here, because all feel that it will be the last word in amusement journalism.

ILLINOIS

BEARDSTOWN, Dec. 14.—Grand Opera house (M. H. Harris, mgr.).—The last four or five attractions have had a decrease in business, owing to the financial depression. Dec. 12, Under Two Flags; 16, Queen of Chance; 17, Saville's Humpty Dumpty; 19, A Missouri Swede; 26, Lost in New York.

Theatatorium (Dickerson & Huggins, mgrs.).—Business excellent, week of Dec. 2, with motion pictures and songs.

H. E. Little, familiarly known as "Kid," was a business visitor in this city Dec. 4, in advance of Belcher Wright's Under Two Flags. He closed a highly successful and pleasant season with Ringling Bros. advance car No. 2 at Nashville, Tenn. After Jan. 1, he will be with Mr. Wright's new piece, The Keto Cowboy Co.

Messrs. Dickerson & Huggins, of Theatatorium here, are also proprietors and managers of White Palace at Pana, Ill., doing an enormous business.—ED. C. McCLURE.

Leading Theatrical Communities

NEW ORLEANS

Dec. 14, 1907.
BY D. C. SILVE.

THERE was a strong play with a strong cast and a clever company holding forth at the Tulane last week. The Lion and the Mouse has played here before and the only way they can be compared is that they have the same business and speak the same lines, but why dig up the past? Miss Marie Shotwell stood out very strong in the cast, her poise was splendid and she held the first-nighters completely as she denounced Ready Money Ryder. Oliver Doud Byron as Ryder; Malcolm Douglass as his son; and P. S. Bennet as Judge Rossmore did excellent work. The balance of the cast did good work. This week, Robt. Mantell in repertoire drew fine audiences.

What more can one want than Human Hearts with its seventeen weeps and nine laughs in each act? That it has continually satisfied all comers here in the past and was evidenced by the S. R. O. sign in front of the Crescent every night during its week engagement at that house. It is a typically strong drama, presented by a well-balanced cast in which Edmund Anson, Miss Gretchen Sherman, and Ed. A. McHugh are assigned the leading roles. Human Hearts is a success. It has and always will draw a house. Next, Original Black Crook.

Wages of Sin Draws Well.

With the exception of one shot fired by the villain, The Wages of Sin, a four-act drama at Blaney's, lacks all the blood and thunder characteristics that are familiar to plays at that house. The drama is creditably presented and is drawing big business. Next, Uncle Tom's Cabin.

Gerardy, the young Belgian 'cellist, triumphed at the first concert of the season, given at the old French Opera house by the Philharmonic society. He is a complete master of his instrument, and with the ringing of his genius—for genius he undoubtedly possesses—may well aspire to rank with the world's greatest virtuosi.

In the infinite variety of entertainment, which was submitted at the Orpheum last week, there is diversion of super-excellence. Chas. Leonard Fletcher probably makes the greatest appeal to the mind, in his Evening with Richard Mansfield; O Hana San, The Geisha Dream, reproducing life in the land of Nippon, to the eye; and Grace Von Studdiford to the ear, in her operatic flings. The heart responds to the sincerity of Herbert's dogs, canine performers. The Balzars are acrobats of the common-place order. Barrows-Lancaster Co. contribute a poor slice of the Old Homestead rural comedy. Silver & Chas. Siegrist, pantomimists, well received. Two clever films serve to conclude an excellent program.

Resident Stock Companies.

At the Dauphiné the attraction has been The Voice of Nature, a strong melodrama, the best effort by far of the company this season.

The Winter Garden opened Saturday, Dec. 6, with a resident opera company, comprising forty people. The season promised to be a financial as well as artistic success.

The Dreamworld, one of the finest moving picture theaters in the south, was opened to the public Dec. 1. Mr. Fitchenberg, proprietor and manager, is enthusiastic over the prospects of the new theater.

Scribner's Big Show was the drawing card at Greenwall's. It is neatly costumed and attractively chorused. Beside the regular two-act burlesque, there is an olio of much merit. Robinson & Johnson, clever comedians; Miss Seely Blossoms, songstress; Faldoro, instrumentalist, is very good; Hodges, Colton & Darrow, and Currier & Blossom are both good variety turns.

ILLINOIS.

PARIS, Dec. 14.—Shoaff's opera house (L. A. G. Shoaff, mgr.)—Hruby Bros. Quintette (lecture course) Dec. 3, pleased capacity; F. O. Eagle's Minstrels (local talent), 5-6, entertained good houses; Charley Grapewin, in The Awakening of Mr. Pipp, 10, delighted heavy patronage; Irish Pawnbrokers, 13; Under Two Flags, 26; H. L. Willett (lecture course), 27; Underlined: Human Hearts; Our New Minister; Peggy from Paris; The District Leader.

Majestic (H. C. Engeldrum, mgr.)—Week Dec. 2, Irma Orsany's Cockatoos, Bernice and Her Boy Mascot, Fred and Mae Waddell, Mae Lucas, Louise Harkrader, and the Cinematograph, pleased good attendance at every performance. Week Dec. 9, Almine Troupe, Musical Forrests, Jessica Cree, Harkrader, Lucas, and the Cinematograph. The Alpines set the town agog.

Nickelodian (H. C. Engeldrum, mgr.)—Doing splendid business, usual features, special films this week: Midnight Ride of Paul Revere, and Ala Baba.

Theatatorium and Palace doing good business, regular pictures and songs.—K. J. BARR.

SAN FRANCISCO

Dec. 10, 1907.
BY IRVING M. WILSON.

IN Mlle. Modiste, Fritz Scheff is doing the biggest business of any play in the city on her second and last week. The Van Ness has never enjoyed such a successful engagement as this one. It is claimed that the receipts will far exceed Maude Adams' engagement. Another new eastern success will be presented to us by Ralph Stuart next, Strongheart.

Following close on the Van Ness, and striving to exceed box-office returns, The College Widow, at the Novelty, is crowding the house at every performance. The company this season is not as good as the one appearing here in the past. The original, headed by Dorothy Tenant, was far superior in every respect. Nevertheless a first-class performance is given, and one thoroughly enjoyable. The Ade piece continues to be as popular as ever. Marie Cahill, in her new musical comedy, Marrying Mary, follows.

Isabel Irving in Clyde Fitch's new com-



CLEVER CONKEY, JUGGLING MONOLOGUIST.

One of the cleverest and best known juggler monologists in vaudeville is "Clever" Conkey, who says he is usually "on," seldom "off," but always busy. He is very popular with Chicago vaudeville patrons.

edy, The Girl Who Has Everything, was the attraction at the American. It is a pity that Miss Irving's starring vehicle should be such a poor one, and consequently the business at this popular theater was in accordance with the entertainment. The new comic opera, The Alaskan, follows. This production will no doubt do well in this city, as our own Teddy Webb is principal comedian in the cast and a big favorite here.

The Princess has at last come to the front with a winner. Cecilia Rhoda in A Madcap Princess is winning laurels for her portrayal of the heroine, Mary Tudor. The libretto of this work, by Harry B. Smith, is bright and complete, and the music, by Ludwig Englander, is delightful. I venture to say that this production will have a successful run, as it is beautifully staged and the ensemble is complete in every respect.

Vaudeville Bill Novel.

The Orpheum's program for the week, labeled "Advanced Vaudeville," is a very new novel and complete one. Viola Gillette and George McFarlane in bits of musical comedy, are very good, and the principal ones on the program. Ben Welch gives some new monologues on Hebrew dialect. The Okito Family, Japanese jugglers, are exceptionally clever, and balance are holdovers.

The Alcazar has another clever bill this week, Willie Collier's comedy success, The Dictator. A complete production in every respect.

PITTSBURG

Dec. 14, 1907.
BY C. G. BOCHERT.

DEPRESSED after a long siege of musical productions we are now having a turn at the legitimate. The Nixon has Robert Edeson in Classmates, and the play seems even better than Strongheart, while the company is all that one could desire.

At the Duquesne the Lipzin Yiddish Company is giving plays in the native tongue, and judging by the crowds this venture is an artistic one, and a paying innovation. Last week the death of Mrs. Clara Bloodgood nearly closed the Duquesne, but the Shuberts hurried a What Happened to Jones company here, and kept the house open to fair audiences all week.

At the Alvin James O'Neill is in his second week, and is still drawing well, his art having improved and his plays seeming to be the kind people like. Naturally the business of all the houses is not up to the Pittsburgh standard, on account of the holiday season, but comparisons with

KANSAS CITY

Dec. 14, 1907.
BY C. F. MENSING.

LATION must have filled the breast of Judge Wallace last Sunday evening if he strolled past the Willis Wood and the Majestic theaters and saw them both dark, gloomy and dismantled. The Grand Mogul, who, in the person of Frank Moulan, was to have cavorted for the benefit of musical comedy lovers at the Willis Wood, was pacing up and down the lobby of his hotel. The Willis Wood management claim they had everything in readiness for the performance and that only the chilblains which affected the management of The Grand Mogul deprived Kansas Cityans of viewing the musical entertainment which, as disclosed on Monday evening, was very enjoyable.

Manager Chase closed the Majestic, a vaudeville theater, without a murmur, probably firm in the conviction that conservatism pays in the long run. With the exception of these two playhouses all the other theaters were running full blast and raking in the shekels with the care-free nonchalance of olden days when Judge Wallace, and his stringent interpretation of the laws formulated by the city fathers, were unknown.

With the Willis Wood closed, the chief interest Sunday evening was centered upon the vaudeville houses and in an attempt to breach the gap they offered excellent bills. Minnie Sellman and William Bramwell were the chief feature of the bill offered at the Orpheum with their sketch, A Dakota Widow. The little playlet, which is a keen satire against divorce, was well liked by the seetholders, as was the rest of the program. The really sensational feature was two slim and pretty young women, the Curzon Sisters, who flirted with death up near the "flays" and presented one of the most daring acts I have seen. Others on the bill were: the Bellicaire Brothers in a fine gymnastic act; Mlle. Toona in a travelogue with wonderful slides; Lew Hawkins, with rather a stale monologue; The Sunny South, a good colored singing act; Daisy Dumont, pretty, but with poor material, and Les Auben and Leonel.

Grace Hazard, a little woman with an act all in rhyme and allowing a number of costume changes, was the feature of the Shubert bill. Other artists that helped to entertain were: S. J. Rawson, boom-erang thrower; Finley & Burke in a travesty; Quaker City Quartet; Frosini, a wonder on the accordion; Charles Kitts & Co., in a sketch; La Troupe Carmen in a fine wire act, and the Dankmar-Schiller troupe of gymnasts.

Lottie, the Poor Saleslady, is the epic-dian piece offered at the Gilliss. The play is pathetic in the extreme and after witnessing it one is certain to do his Christmas shopping early to assist the poor salesladies. Lyda Powell appeared in the title role and was fully satisfying. The company included Harry Hammil and Crane Wilbur. Specialties introduced during the unfolding of the plot were greatly appreciated by the audience.

In Old Kentucky, whose popularity is perennial, is this week's offering at the Grand, where Madge Brierly, the little gal from ole Kentuck, is foiling the villain at every performance with her accustomed grace and skill. The company assisting is good throughout and the scenic production up to the standard.

The Banker, the Thief and the Girl, is the rather bulky title of the melodramatic offering at the Auditorium, but the plot—which embodies murder, kidnapping and other trifles—is the thing, so the play is being well patronized. The company enlists the services of Joseph Morris, Herbert Prior and Mabel Trunnelle. Clever specialties were introduced and found ready favor with the parquet and "gods."

The Washington Society Girls are giving a mixture of comic opera and burlesque in the proper combination at the Century—and the public likes it. The music of the society show is more tuneful than the average and the company is sometimes clever and at all times capable.

O. D. Woodward continues to improve and will probably recover entirely.

Manager A. Judah has been very active in the fight against Sunday closing. Public sentiment is with him and would be glad to see the "blue" Sundays done away with.

SPOKANE

BY E. AXELSON.

SPOKANE, Dec. 12.—The Vanderbilt Cup, with pretty girls, catchy songs, and Genevieve Victoria in the title role, played to fair business at the Spokane, 30-Dec. 1; Quincy Adams Sawyer held the boards for one night, 3, with a fair company, and the rest of the week was given to the Land of Nod. Knox Wilson, as April Fool, furnished plenty of good comedy. Ursula March made an attractive chorus girl. The piece was well staged and the chorus was a feature of the production. The following attractions are underlined: 8, Are You

(Continued on Page 120.)

ROMANTIC STORY OF THE DIRIGIBLE BALLOON

BY W. H. DILGER.

BY way of an introduction as well as an apology, I believe it good form to say that a brief history of the airship (dirigible balloon) and the men who have spent their time and money so lavishly in this almost uncertain field, will be interesting to the readers of THE SHOW WORLD, and will help rather than hurt

formed some evolutions in the air but could not return to the starting point. In August, 1884, Colonel Chas. Ren and Captain Krebs traveled five miles in the dirigible balloon, La France, and returned to the starting point in twenty-three minutes. Five times out of seven they were able to return to their starting point, but they could do nothing on a windy day. After this date a number of



DIRIGIBLE BALLOONS AT JAMESTOWN EXPOSITION.

those who are the subject of this writing. There has been a feeling of unusual good-fellowship between the professional followers of aerial navigation, yet in discussing this subject I hope that it will be understood that I do not intend to slight or place in a false light any of those of whom I write.

First Dirigible Balloon.

It was in 1852 that Henry Gifford built the first dirigible balloon which lifted its own driving engine into the air. Twenty years later, Duprey de Lome caused a great sensation in Paris with a dirigible balloon shaped like a Rugby football and propelled by man-power, eight men tugging at a windlass which operated a propeller thirty feet in diameter, succeeding

investigators worked along widely different lines and made a great many discoveries of prime importance, all of which have contributed materially to the solution of the problem of aerial navigation. Notable among these investigators are M. Santos-Dumont of Paris, and Capt. T. S. Baldwin.

M. Santos-Dumont has taken more interest in airships, spent more money, and built more ships than any man up to the present. He has tried any and every new idea that appeared feasible and, in several instances, made successful experiments where better posted men predicted a complete failure. He listens to other people's ideas but accepts only those that seem to him worthy of notice. M. Santos-Dumont has made a perfect success of the dirigible balloon and now is giving his time exclusively to "aeroplanes" (heavier than air machines.)

Lillienthal Invents Ship.

This kind of ship was first invented by Dr. Otto Lillienthal, a German scientist, who made a set of wings with which he glided through the air from two hundred to twelve hundred feet more than two thousand times before he was killed by a fall, caused by a careless adjustment of one of the wings. He demonstrated the possibility of flying with machines heavier than air.

T. S. Baldwin, a native of Illinois, perfected the first dirigible balloon in this country. Mr. Baldwin has been identified with balloons practically all of his life and it was he who invented the parachute, now used in "hot air" balloon exhibitions throughout the country. Mr. Baldwin became famous through the exhibition and successful sailing of his "California Arrow" at the Louisiana Purchase Exposition at St. Louis, although he had sailed the "Arrow" previous to this at Oakland, Cal. The "Arrow" was operated at St. Louis by A. Roy Knabenshue who, up to that time, had had no experience in aeronautics but who possessed the requirements necessary to make a successful operator: i. e. a cool head, plenty of nerve and the agility of a cat. He sailed the "Arrow" to fame and for a time Baldwin was forgotten; and only a few knew that it was Baldwin and Baldwin's ship that made it possible for him to show what was in him.

The spirit of independence, however, seems to be in the American youth as much now as when the Declaration of Independence was signed, for Knabenshue stayed with Baldwin only long enough to thoroughly familiarize himself with the ship and its operation; then he started out for himself and his success is too well known to be mentioned here.

Lincoln Beachy was the next man to operate the "Arrow" for Baldwin and this he did very successfully during the Port-

land Exposition. Under Baldwin's teaching he became as proficient, if not more so, than Knabenshue and in turn when thoroughly competent left Baldwin for "pastures new." Baldwin then improved and enlarged his ship and now sails the ship himself as he did in the experimental trials in California. This he would have done at all times had he not taken on so much flesh that he had practically outgrown the lifting power of his ship. Capt. Baldwin has had several students in aerial navigation since, all of whom have been more or less successful.

During the year of 1905 there were two successful ships in America; the "California Arrow" and the new ship that Knabenshue was sailing. Baldwin, with Beachy as operator, at the Portland Exposition and Knabenshue playing dates throughout the country.

Mr. Knabenshue is a native of Toledo, O., and was backed financially by Chas. J. Strobel, a man then engaged in other branches of the amusement business in Toledo, but who recognized the possibilities of the airship in the immediate future. Knabenshue made an exhibition flight for one of America's leading daily papers and the advertising he received from this made him known the world over. While Baldwin was receiving very little notice this side of the Mississippi he was doing equally as good work with Beachy as operator.

Knabenshue gave exhibitions at White City, Chicago, and upon the termination of his stay the White City people began the construction of a ship of their own, which in turn was a duplicate of the Knabenshue ship. C. F. Rhodes had the building of the ship in charge while Horace Wild, an electrician who was prominent in planning the electrical illumination of White City, was to operate.

Building of Airships.

The building of a dirigible balloon seemed the easiest kind of a proposition at first; then narrowed down, to departments where experts had to be employed. Of course, it must be understood that neither Mr. Rhodes nor Mr. Wild had paid the slightest attention to airships up to the time of Knabenshue's engagement at White City and they were unfit to attempt the construction of so complex a piece of mechanism. However, after a great amount of rebuilding and expense the "White City Eagle" was completed and perfected, and in the winter of 1905-'06 made several very successful flights—followed by others later.

After Knabenshue and Baldwin circulated through the various states, imitations sprang up everywhere. During the winter of 1905-6 there were nine ships in the course of construction in Chicago alone.

William Mattery, of Chicago, made one of these sail after the original builder failed completely. Beachy then left Baldwin and Mr. Strobel took him under his financial wing as he had done with Hamilton and, later, Godet.

Godet has had considerable experience and is one of the best informed men in America.

Mr. Strobel is now spreading out into other fields of the profession. He has a large corps of experts for each department, composed of different nationalities, French, German, Austrian and Italian.

accumulate through experimentation, personal knowledge and inventive genius. He has headquarters at Toledo and at the City of Mexico, Mexico, where he carries on the work of experimenting and building. The United States government has recognized the perfection to which he has brought his ships and negotiations are now under way for the purchase of several in case of war.

Up to the present time many women

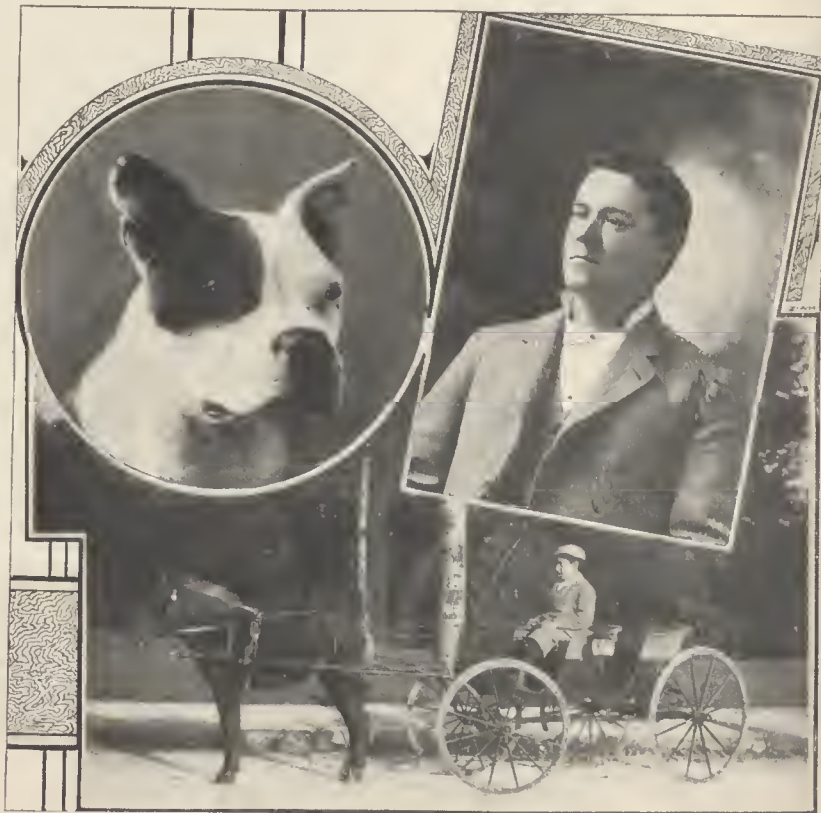


HUGHEY CONN.

Hughey Conn, of Dr. Louder fame, is presenting Conn, Downey and Willard "In the Doings of Dr. Louder" in vaudeville. This trio have been meeting success on all the big circuits, and are now playing the Kohl and Castle time.

have made "hot air" balloon ascensions, but so far as is known, but one woman has ascended and operated a dirigible balloon alone and returned to the starting point. This was Beatrice Lucille Tipton, now the wife of the writer. She has made a number of ascensions, but the first was in M. Santos-Dumont's No. 9 in Paris in 1904, sailing one mile up the Bois de Boulogne and returning to the starting point.

This is a summing up of the history of aerial navigation as applied to amusements. Many ships are successful; many will never sail; many people contribute to its success and remain unknown and many lay down their lives without hav-



ABE JACOBS AND HIS PETS.

Abe Jacobs, stage director of the Majestic theater, spends much of his leisure time with his son, their dog and pony, pictures of whom are shown above. Abe is well known to vaudevillians all over the United States and because he is a strict disciplinarian he is popular with the profession.

He combines with American genius all the brains of the globe in one vast endeavor to centralize, combine and concentrate all the knowledge that it is possible to ac-

ing gained recognition of their untiring efforts. The airship is a leading factor in the field of free attractions and is with us to stay.

SAM SCHILLER.

Above is an excellent likeness of Sam Schiller, who is, perhaps, one of the best known men in the moving picture world in the middle west. Mr. Schiller has started a new film rental firm under the name of The Schiller Film Exchange, and his offices are located on the sixth floor of the Schiller building, Chicago.

in getting up a speed of four hundred and fifty feet a minute on a calm day.

In 1883 Gaston and Albert Tissandier built a beautiful dirigible balloon propelled by an electric battery. It per-

Managers Roller Skating Rinks:

Swell Your Receipts by Introducing

MOVING PICTURES

Read What The Show World Says

In Its Issue of December 7th

"The advantage of moving pictures as an added attraction for roller skating rinks has been manifested throughout the country in numerous instances. Monotony is a serious detriment to enjoyment and when the evening is pleasantly interrupted by animated pictures the pleasure is heightened. Many managers have found that motion pictures swell their receipts and advertise their rink to an appreciable degree and while, perhaps, the innovation might not succeed in cities where there are a great number of electric theaters, still in smaller cities it is almost certain of success.

"In newspaper reports which reach this office of the business done by rinks throughout the country it is always added—'Attractive moving pictures were a feature of the evening.' Unquestionably it would be worth while for managers to seriously consider the proposition of animated pictures as a means of advertising and breaking the monotony of roller skating. Variety is the spice of life and with the varied list of subjects of moving pictures offered by the film exchanges it would seem that they constitute one of the best methods available."

*We have inaugurated a Rink Department
Write today for our list of New Subjects
A real Film Renting House with all the good reels*

Temple Film Co.

Masonic Temple, Chicago, Ill.

GREETINGS FROM
JACK BURNETT

To all his Friends and "Clients"

A Most Happy Xmas and a
Prosperous New Year.

"ROLL OF HONOR"

This is a partial list of Artists who have been convinced that
I Write nothing but hits:

The Hutchison-Lusby Co.,	Hoyt & McDonald
Hal Davis & Co.	Harris & Zampa
Patrice	Brandon Cantway Co.
Earl & Wilson	Livingstone & Schultz
Mayme Gehrue & Co.	Art Fisher
Loyd & Erwin	Dave Nowlin
George Evers	Byrd & Vance
Rawls & Von Kaufman	De Monde & Dinsmore
Carlin & Otto	Dorothy Bliven
Le Pelletiers	Aubrey Rich

AND 100 OTHERS

To save unnecessary correspondence, please remember—My
Acts are Real Ones, and prices as follows: \$200.00 (for single and
two-people acts with specialties) to \$1,000.00 for Big Acts with
Special Music. I personally direct all Acts in New York and
Chicago. Write if you have money and want a real sketch

JACK BURNETT
52 Grand Opera House
CHICAGO

HIGGINS & PHELPS

ARE PRESENTING

"THE NEW VALET"

With The Golden Crook Co.

And wish all our friends a Merry Christmas and a Happy New Year

ALWAYS WORKING

THANK YOU

DELMAR & DEXTER

Managers and producers, Archer Ave. Burlesque Theatre. Open time for good acts. Girls
who have worked for us write; burlesque managers, who are looking for useful people for
next season, drop in and look us over. Remember we put on anything from a two-people
nigger act to a musical comedy.

MERRY XMAS TO ALL

JNO. A. WEST, "The Musical Brownie"
And His Singing Wolf, "Mike"

Per. Ad., 161 W. 66th St., Chicago. "C" Edw. C. Hayman.

EMPIRE THEATRE, Springfield, Illinois

JOHNNIE CONNORS, Proprietor; FRANCES, Manager

WANTED—Novelties, Animal Acts, Sketch Teams, Single Ladies for Stock Burlesque, competent to
lead and work in big numbers. Also Burlesque Producer for Stock. Plenty of stage room for big acts.

THE FUNNY LITTLE MAN

HARRY NEWMAN
ECCENTRIC ENGLISH COMEDIAN

Merry Christmas

AND

Happy New Year

with all the
compliments of the season
to
those in the trade

FROM THE

20th Century Optiscope Co.

at

Chicago Dallas Kansas City Ogden, Utah

CORRESPONDENCE

(Continued from Page 116.)

Crazy?; 9-12, Woodland; 15-16, Royal
Chef; 17-18, Alice in Wonderland; 19,
Fritz Scheff; 20-21, The Rollicking Girl;
22-23, Maude Feely.

The Judge and the Jury was splendidly
presented at the Auditorium by the Jessie
Shirley Co., 1-7, to its usual large busi-
ness. George D. McQuarrie and Jessie
Shirley were seen to advantage in the
principal roles. Frank McQuarrie, as a
Navajo Indian, looked and acted the part.
Jack Amory, who is always clever, and
Howard Foster and Laura Adams were
prominent in the cast. Next week, Wo-
man Against Woman.

Curtiss Company in Drama.

The Curtiss Comedy Co. at the Colum-
bia presented The Cowboy and the Squaw,
1-7. Willard R. Feely and Maxine Miles
enacted the principal roles intelligently.
Noel Travers did the heavy work in his
usual inimitable manner. Blanche Bry-
ant, Robert S. Barrett, Monte Carter and
Marie Van Tassell, in their respective
roles, were seen to advantage. The play
was well staged and business was big.
Next: Why He Divorced Her.

The bill at the Washington this week
is drawing large crowds. Ameen Abou
Hamoud, eight whirlwind acrobats, being
the feature act; others were: The Ro-
saires, novelty wire artists; Anna Plum
and her Broadway Girls; Evans and Lloyd
in their comedy playlet, Turning the Ta-
bles; The Three Keltons, featuring little
Gladys American's greatest trick buck
dancer; Pete Dunsforth, song illustrator;
Jacklin & Lang, comedy and singing;
Partners for Life, and Biograph.

The Pantages has an excellent bill; in-
cluding the great Marconis, The Elec-
trical Wizards; The Gaiety Quartet; Wolff
Brothers, acrobats and eccentric comedi-
ans; Baird & Dunn, a comedy piano act;
Leo White, song illustrator, and the Bi-
ograph.

The Scenic is holding its own with
business moving pictures and illustrated
songs by Myrtle Baronne.

Burlesque Drawing Well.

Coeur D'Alene, with a bright new bur-
lesque and entire change of vaudeville
is drawing large crowds.

The Orpheum Circuit will at last enter
Spokane and has secured the Columbia
theater. Manager George Dreher stated to
THE SHOW WORLD correspondent
that John W. Considine of Seattle had
signed the contract while in New York,
which gives him exclusive control of all
the territory north of San Francisco and
west of Minneapolis.

Another new scenic theater will open
up shortly on Washington street. W.
Whalen will be manager.

Ralph Hayward, son of Manager Hay-
ward of the Auditorium theater, will
leave for Seattle soon to assume the po-
sition as assistant treasurer of the new
Moore theater. Ralph was very popular
here.

LOS ANGELES

BY C. WM. BACHMANN.

LOS ANGELES, Dec. 10.—After three
dark nights the Mason opened Dec. 5 with
S. Miller Kent in Raffles. Mr. Kent gives
a very good impersonation of the gentle-
man burglar, which was last seen here in
the hands of Kyrle Bellew. Supporting
company is fair; business good. Next,
Isabelle Irving in The Girl Who Has
Everything.

Dick Ferris is still automobiling, only
it is in Graustark. He does Grenfall
Lorry in a most acceptable manner and
Miss Stone presents a delightful Prince-
sessa Yette. Balance of support good
and scenery magnificent. Next, The
Sign of the Cross.

The Orpheum had an excellent bill, the
feature number, however, being the weak-
est one on the card. The La Scala Sex-
tette of Italians is an imposition. The
Eaglesens still retain the honor of being
the hit of the bill. Tom Nawn & Co. are
good; Mary Dupont in a sketch, A Leap
Year Leap, clever; The Three Meers in a
tight wire stunt. The holdovers are
the Vassar Eight, The Great Quartette,
Bimm Bomm Brrr and motion pictures.

A Message From Mars did a fair busi-
ness at the Los Angeles theater.

Ghosts, with Harry Mestayer in his
artistic impersonation of Oswald, was the
special Wednesday and Friday matinee
attraction at the Burbank.

Mr. Mestayer delivered a lecture on
Ibsen at the Ebell Club, Monday, Dec. 2,
which was highly appreciated by that
organization and its friends.

A beautiful production of Raceward's
Sunday was presented by the Burbank
company. Miss Blanche Hall, in Ethel
Barrymore's old role, was Sunday to the
letter, delightful in every mood. Beasley,
Mestayer, Stockbridge and Burton were
clever as the four friends. Desmond and
Ginn were all that could be desired in
their respective roles. In the Bishop's
Carriage will follow.

The Belasco company, in In Missouri,
are playing to fair audiences. The pro-
duction is good. Stone is clever as the
Sheriff and Bosworth as the blacksmith
is picturesque and meets all the demands.
The balance of the company is good.
Next week, Julius Caesar.

BUFFALO

BY JOE LIND.

BUFFALO, Dec. 14.—Star Theater (P.
C. Cornell, mgr.).—Nat Goodwin, support-
ed by Edna Goodrich, opened a three
nights' engagement at this house Monday
to a large audience. Mr. Goodwin will

present When We Were Twenty-One, in
Missouri, and by request will repeat his
former success, The Gilded Fool.

Shea's (M. Shea, mgr.).—Eva Tanguay,
the clever star of The Sambo Girl, is the
headliner at the downtown vaudeville
house and two capacity audiences wel-
comed her Dec. 9. Ryan & Richfield are
always sure of a warm reception and
eight other first-class acts make up an
incomparable bill.

Teck (J. R. Oisher, mgr.).—To say that
the Teck was packed Monday places it
very mild. Long before the curtain was
rung up the crowds that gathered to hear
Buffalo's old favorite, Vesta Victoria,
completely packed the theater, many
being turned away. Miss Victoria was
one of the reigning favorites in the good
old days of Shea's Music Hall on Clinton
street and all the old timers were on hand
to give her a royal welcome. This week
promises to be a record-breaker for
K. & E.

Lyric (H. Lumburg, mgr.).—Simple Si-
mon Simple, the merry musical melange
opened Monday to a big house. This is a
new show to Buffalo, but its merry little
musical numbers and funny situations,
presented by a capable company, seemed
to please immensely. Cole & Johnson had
a fair week only, ending 7. Next week,
Eight Bells.

Academy (E. J. Wilber, mgr.).—Uncle
Tom's Cabin returned for a week's en-
gagement, 9. This show needs no intro-
duction. It is first-class in every respect.
Next week, Boy with the Boodle.

Garden (C. E. White, mgr.).—The Girl
from Happyland, with Nate Fields, Sam
Hyams and other favorites, is here this
week and scored a big success Monday.
Clark's Runaways next week.

Lafayette.—The inimitable Pat White
and his Gaiety Girls are doing a land-
office business this week. Week of 16,
The Brigadiers.

George Riley has just returned from
the National Alliance convention, which
he says was a huge success.

VICKSBURG

BY EDWIN B. BARNES.

VICKSBURG, Dec. 14.—The news of the
suicide of Clara Blodgood was received
with much sorrow and grief in this com-
munity, where her personal following was
large, her friends being numbered by the
score.

The bookings at the Walnut Street the-
ater are still few and far between, which,
however, is perhaps fortunate for Man-
ager Mayer, as residents of this city are
not spending the amount of money that
was formerly spent by them. Dec. 2 we
had Frederick Warde under the auspices
of the Knights of Columbus in their Ly-
ceum course in a delightful lecture on
the Women of Shakespeare to a good
house. Uncle Josh Spruceby, Dec. 4, busi-
ness poor; Holy City, 10; Billy Kersands
Minstrels, 12; The DeArmond company,
13; The Time, the Place and the Girl, 16.

The New Majestic opened as a three-a-
day vaudeville house Dec. 2, presenting
a fair bill only. Manager H. C. Benton
apologizes for the substitution of other
than featured acts on his first week's pro-
gram by saying that Sol Dan, of Mem-
phis, his booking agent, is to blame. This
week Jessie Russel, in electrical dances;
Bob & Rose Elliott, in farce comedy;
Frank Jordan, school boy comedy; Ruth
Leon, child soubrette; Fernandez com-
pany of Spanish acrobats; The Great Mar-
tina, in transformations, and the Kino-
drome.

Manager L. C. Bayne, of the Nickelo-
deon, presents moving pictures and Alex.
Cassimus, Greek tenor, and Yodler.

Manager B. A. Mulligan, of the Idle
Hour, is proving a strong factor in the
moving picture business of the city, is
always hustling and keeping things mov-
ing and his cozy little house is doing a
nice business.

SALT LAKE CITY.

BY RUFUS D. JOHNSON.

SALT LAKE CITY, Dec. 14.—Dec. 1,
Archie M. Cox, manager of the Grand,
left Salt Lake to assume new position in
the Pelton & Smutzer offices in Denver.
Mr. Cox took charge of the Grand when
its fortunes were at ebb-tide, but under
his excellent management it rapidly came
to the front as a successful playhouse.
Being of a genial and obliging disposition,
Mr. Cox made a host of friends in Zion.
While his departure is to be regretted,
his place will be filled by a bright and
capable young man, C. W. Anderson. The
latter is a Denver boy, but has been
treasurer of the Grand for a year and a
half, and is fully alive to the duties of his
new position.

Florence Roberts is always a drawing
card in Salt Lake, and the presentation
of Zira at the Salt Lake Dec. 2-4, dem-
onstrated that her popularity is by no
means on the wane.

Dec. 5, the Salt Lake Juvenile band,
which recently concluded a tour of the
United States, gave a performance at the
Salt Lake.

Every act at the Orpheum this week
is high grade, and the S. R. O. sign has
been given a steady job. James and
Sadie Leonard and Richard Anderson in a
sketch are all pleasing; Allen Wightman,
clay modeler and pastel painter is clever;
Emma Francis and Arab Boys do a re-
markable gymnastic turn; the Tivoli
Quartette should select songs which ap-
peal more to the popular taste; George
Austin Moore sings catchy dialect songs;
Berzac and trained mule Maude keep the
house in an uproar; kinodrome.

At the Lyric, the Moore Stock Co. pre-
sented For Mother's Sake all week to
fair business.

ARKANSAS

LITTLE ROCK, Dec. 14.—Capitol (Chas. T. Taylor, mgr.).—Dec. 3, Before and After, good attendance and performance; 8, Village Vagabond, poor attendance, unsatisfactory performance; 9, Grace George in Divorcons, two performances to packed houses.
Majestic (Saul S. Harris, mgr.).—George Trump, slack wire artist; Miss Amy T. Lewy, violiniste; Harry H. Richard & Co., headliners presenting Love A. La-Mode; Leo & Chapman, in Wanted a Donkey; Jas. H. Cullen, The Man from the West; The Three Keatons. The show was quite satisfactory, notably Harry H. Richard and Co.—E. H. STOUT.

CALIFORNIA

FRESNO, Dec. 14.—Barton Opera house (Robert G. Barton, mgr.).—Dec. 1-2, Ralph Stuart in Strongheart. Ralph Stuart is exceedingly clever as Strongheart, especially in third and fourth acts. Has capable supporting company. Margaret Livingston is enacted by Margaret Moffat in a clever manner. Earle Mitchell was very good. S. Miller Kent in Raffles Dec. 3. Florence Willard as Lady Ethel was clever. The play is deserving of a far better crowd than greeted it.—ROBERT ISAACS.

SAN DIEGO, Dec. 14.—At the Garrick, a beautiful new theater which has been open but a little over a month, Strongheart was seen Nov. 27-28. This play, which is considered by many as being foremost among DeMille's numerous successes, drew capacity houses at every performance. A message from Mars, Nov. 20, scored heavily; The Lion and the Mouse, Dec. 1, created its usual strong impression on a large audience; Arizona, 2; Under Southern Skies, 6-7; S. Millar Kent in Raffles, 8; it was well received. Pickwick (S. A. Palmer, mgr.).—The new Pickwick stock company for the week of Dec. 1 gave an excellent production of My Partner. Manager Palmer might easily boast of having two of the cleverest Pacific coast stock players. They are Myrtle Vane and Lew Fields. This week these two favorites are creating a strong impression; Myrtle Vane as Mary Brandon and Lew Fields as Wing Lee.—G. THORNTON DOELLE.

COLORADO

BOULDER, Dec. 14.—Curran Opera house (R. P. Penney, mgr.).—The Heir to the Hurrah was exceedingly well given, to rather small house, 4; The Little Prospector, 9; The Boulder Woman's League gave a minstrel show, 10; Jas. T. Powers in The Blue Moon, 12; The Mayor of Tokio, 16; Richard & Pringle's Minstrels, 25; The Devil's Auction, 28; Allen Doane, 31.
Temple (V. E. Blake, mgr.).—Business fair, Dan O'Neill, Chas. Smith, The Crystaloscope, Mason & Terry, and Edison's pictures, week 9-14.—M. H. B.

CONNECTICUT

MIDDLETOWN, Dec. 14.—Middlesex (Henry Engel, mgr.).—Adam Good Co. all this week in repertoire with Bessie Overton in the leading roles; Human Hearts had a very light house, 2; A Ragged Hero had fair returns, 3; The Road to Yesterday pleased a good house, 5; David Harum, big business, 7.
The Nickel (Bullock & Davis, mgrs.).—Moving pictures and songs; Ed O. Bayle, singer; business good.
The Empire.—Moving pictures and songs, closed after a run of three weeks.
Poli's new house in Meriden opens for business Dec. 15.—CHAS. POWERS.

CANADA

ST. JOHN, N. B., Dec. 14.—Opera house (H. J. Anderson, mgr.).—W. S. Harkins Co. week of Dec. 2, Squire Kate, The Private Secretary, Charley's Aunt, The Power Behind the Throne and Wicked London, business good. This company plays the balance of the season in the West Indies. Next week J. H. Hamilton, Scotch tenor and the Imperial Scots.
The Nickel, capacity 1,400, crowded nightly, moving pictures and illustrated songs. Several small houses have closed, one is about to open with good prospects and principal ones showing good moving pictures are doing good business.—J. PERLEY LUNNEY.
OTTAWA, Dec. 14.—Russell (Peter Gorman, mgr.).—Dec. 9, Mrs. Patrick Campbell in The Notorious Mrs. Ebbsmith, good business; 13-14, The Fatal Flower.
Bennett's (Gus S. Greening, mgr.).—Dec. 9 and week, Col. Gaston Berdeverry & Coy, Ellmore Sisters, Mr. & Mrs. Gene Hughes, Louise Agoust & Co., Stanley & Cogswell, Mlle. Nadge, Dora Ronco, Harry Jolson and Bennetograph, business of the very best.
Grand (R. J. Birdwhistle, mgr.).—Dec. 9-11, The Great Express Robbery, business good; 16-17, Kidnapped for Revenge.
Nickle (E. MacQuarrie, mgr.).—Moving pictures and illustrated songs by Messrs. St. Malo & Coombs, business very good.
Unique (W. Dyer, mgr.).—Moving pictures and illustrated songs by R. A. Carson to good houses.
Arcade (T. Brierty, mgr.).—Slot machines are doing very fair.
Bijou.—Doing a fair business with continuous entertainment.—W. J. DAVIDSON, JR.
LONDON, Dec. 12.—Grand Opera house (L. H. Bowers, mgr.).—Crocker's Horses and Ponies, Dec. 2-3, to fair business; No Mother to Guide Her, 6, to medium house; The Man on the Box, 7, pleased two au-

diences, full houses; Mrs. Patrick Campbell, 10, followed by The Cowboy Girl, 12; East Lynne, 13; Mrs. Temple's Telegram, 14.
Bennett's Vaudeville.—Bill for week of 9 comprises The Lasky Quintette, Mad-dox & Melvin, Alfred Kelcey & Co., Laurie Ordway, Montgomery & Moore, Agnes Mahr Co. and Schenk Bros.
Unique.—Will Spence in illustrated songs and the usual moving pictures have been doing a nice business for week of 2.
Bijou Dream.—This is a new moving picture attraction and is deserving of patronage, for good pictures are the rule.—A. E. FERTE.

KINGSTON, Dec. 14.—Grand Opera House.—Dec. 9, The Fatal Flower; 12, Queens University night, Shakespeare's Twelfth Night. The boys of the college not only know how to pack a house, but they are actors of no mean ability; 13, Alla Harn in No Mother to Guide Her; 21, Hooligan in New York; 23, The Partello stock company.

There is trouble in the air between the local Evangelical Alliance, and the Lord's Day Alliance on one hand and the proprietors of the five-cent shows on the other. The latter opened their houses a week ago last Sunday, the one presenting The Prodigal Son and the other presenting the Passion Play. For this they have been threatened with an action in the police court.—J. G. EVANS.

HAMILTON, Dec. 14.—Grand Opera House (A. E. Loudon, res. mgr.).—No Mother to Guide Her, Dec. 2, light house; Dorothy Vernon of Haddon Hall, 3, pleased good audience; James Lee Finney in The Man on the Box, 5; Custer's Last Fight, 6-7; Mrs. Patrick Campbell in The Notorious Mrs. Ebbsmith, 11; The Cowboy Girl, 13-14; Partello Stock Co., in repertoire week, 16-21.

Bennett's (Geo. F. Driscoll, res. mgr.).—Lasky's Quintette in their dainty sea-shell musical act were the feature, week Dec. 2-7, and scored heavily; Stanley & Cogswell and Laura Ordway were also favorites; others were Mlle. Agoust & Co., The Six Samols, C. W. Williams, Sampson & Douglas, These Four Girls, and the Bennetograph.
Savoy (J. G. Appleton, mgr.).—Bill was headed by Ida Fuller, "La Sorciere," The Spirit of the Storm, and The Sorceress of Vesuvius, which proved one of the most popular acts of the season; Delmore & Lee were also well received; Harry Brown; Burton & Brooks; Cogan & Bancroft; Kathryn Miley; Dick Temple; The Three Gems, and the Kinetograph completed.

ILLINOIS.

BELLEVIEW, Dec. 14.—Lyric (F. R. Hallam, mgr.).—Dec. 6, a fair sized audience, mostly men, witnessed a performance given by the Black Crook, Jr., Burlesquers. Old time gags and jokes were the order of the evening and it was a decided relief for the audience when the curtain was dropped for the last time. Two good sized houses witnessed The Human Slave, 8; Chas. Grapewin, 13, in The Awakening of Mr. Pippi; 15, Isle of Spice; 19, German Show; 22, Johnny Jones; 25, Shadows on the Hearth; 29, Mildred Hollin in Paradise of Lies.

Schoettlers Auditorium.—Wm. Altherr's Dogs and Ponies pleased good sized audiences.

Grand.—Moving pictures, doing capacity business.—RICH. D. WIECHERT.

ELGIN, Dec. 14.—Opera house (F. W. Jencks, mgr.).—Lyman H. Howe's moving picture show, 3, splendid show, capacity business; Parsifal, 5, with moving pictures, good audience; Miss Mary Elizabeth Harrison, assisted by Maude Hayter Hartley, contralto, gave a delightful recital 9, to a good sized audience; A Rose in the Garden, 11, will be given by the local chapter Daughters of the Revolution; A Desperate Chance, 12; When Knighthood was in Flower, 13.

Star Vaudeville (Del S. Smith, mgr.).—Week of Dec. 9: Miss Millie Mabel's trained monkeys and dogs, passion pictures; Young & Brooks, musical sketch; Potter & Harris, aerial act; Bert Melburn, black-faced comedians, 9-11; Al-laire & Lind, club swingers; Hill Edmonds trio; Miss Ray Samuels, coon song singer; moving pictures, 12-14; business good.

Coliseum Roller rink (C. E. Aldrich, mgr.).—This rink is drawing good business. Howard E. Fielding, the skatorial king, was the attraction, 5-7.

Globe (C. T. Smith, mgr.).—Moving pictures and illustrated songs. Passion pictures, 9-11; good business.

The Persian Garden concert given by members of the faculty of the Chicago Musical College at the Universalist church on evening of 6th, was enjoyed by a small but enthusiastic audience.

Miss Charlotte Ikert, soloist, assisted the Elgin Symphony orchestra in their concert at the opera house Sunday evening. The program was enthusiastically applauded.—W. A. ATKINS.

DECATUR, Dec. 14.—Powers Grand (J. F. Given, mgr.).—Dec. 2, Myrtle El-vyn, pianist, in recital, pleased a good sized audience; Dec. 3, Florence Gear in Cupid at Vassar, a good comedy with music, small house; Happyland, 10, with De Wolf Hopper and Marguerite Clark, good; Richard Carle in the Spring Chick-en, 11; William H. Crane in Father and the Boys, 13.

Bijou (A. Sigfried, mgr.).—Week of Dec. 2-7, Le Roy and La Vanien, comedy bar acrobats; The Arlington Four, comedy messenger boy quartet; Eldridge, the Sandman; Henderson & Ross in a comedy sketch; The Hudson sisters, billed as De-

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The Lyceum	39th & Cottage Grove Av.
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DES MOINES, IOWAPLAYLET'S THE THING
IN MODERN VAUDEVILLE

BY JACK BURNETT

JUST a few short years ago it was the unanimous opinion of the better class of theatergoers that "the play's the thing," and they ventured into a "variety" performance only occasionally, as a sort of an incidental to a slumming expedition in Chinatown, but there has come a marvelous change. Of course the play is still the thing if it's the right sort of play; but "variety" developed into "vaudeville," then elevated itself to "advanced vodevill," and big and little vaudeville theaters are every day springing into a prosperous existence, while many dramatic companies are forced to close, and the most enthusiastic patrons of the play acknowledge that "the playlet's now the thing."

Vaudeville has indeed made rapid strides to prosperity, and has surely come to stay. Managers are improving the quality of their shows by drawing on the stars of all other branches of the profession for feature acts, and consequently the playlet must now be the very best sort in order to be the real thing. The "While-I'm-Waiting-I'll-Slaughter-a-Song" style of sketch has justly become a relic of ancient history, and is not only out of order, but generally out of work, and prospects for that class of "acts" are very discouraging, so the agents and managers say. A stroll on the New York and Chicago rialtos or a visit in the agents' offices is evidence that vaudeville affairs are at present in a most "puzzling" condition, which may be only temporary, while the treaty of peace is being signed and sealed; but as far as the artists are concerned it will surely be a

former that good material is a good investment, and these figures are food for thought: Suppose a clever artist who has been worrying along with an occasional week in "Terry Hote," for instance, and the next three weeks on Clark street, suddenly wakes up and saves his money; he has a sure-fire act written to order, as it should be, because "stock acts" seldom fit people; the real act costs, for instance, \$500, and draws a weekly salary of \$400, and his total weekly producing expenses are \$150, the balance of \$250 being clear profit. In two short weeks his original investment of \$500 comes back, and in one month he has earned \$1,000 on an investment of just half that amount, which means two hundred per cent on his money! The ten per cent money shark at once becomes a twenty-to-one shot, and I hope that none of them reads this and then breaks into the producing business. In forty weeks the performer who invested earns \$10,000, and can well afford to rest during the three months heated spell, and also change his act every year, although the one he has is good for several years. Those figures do not lie, and as I am not a performer I should like to find out how money might be invested with such big results otherwise. Artists with ability should think it over, and the other kind of "artists" should try to get the old jobs back, and let the agents alone.

Sketches Lacking Good English.

One of the most deplorable things in vaudeville at present is the lack of good English language in quite a number of talking acts, and if some performers, who unfortunately missed the advantages of an education, knew how harshly ungrammatical lines always grate on a refined audience they would seek a remedy, and the recognized writer should be the doctor. When the King's English is handled carelessly from the stage it strikes much harder than in conversation, and the guilty artist makes and leaves a bad impression, and the vaudeville stage ceases to be an educational institution.

I am glad a large number of artists are realizing that perfect organization is their surest means of protection both from pirates and unjust managers, and all unattached performers should make immediate application for membership in either the White Rats, Comedy Club, T. M. A., or one of the other good organizations. It also occurs to me that ladies' auxiliaries should be formed to all of these organizations, in order that our clever sisters in the profession might receive the same protection.

This is the season for meditating on the errors of the past, and some of your good resolutions should not be forgotten. The artists' conclusions should be: The playlet's the thing—get it, and then you will be eligible to a good club—join it, and you will no longer be compelled to waste eight hours each day in the agents' reception rooms, where you cannot even smoke, and in future your Christmas will always be a merry one, and each succeeding New Year more prosperous and happier than the last.

Leona Thurber, assisted by a group of pickaninnies, is meeting with favor in vaudeville with her singing and dancing.

Chas. E. Evans is appearing in one of the best farces in vaudeville entitled, It's Up to You, William. The sketch was written for him by George Arliss, the English comedian, and Mr. Evans is assisted by a clever company of farceurs.

Harry Bulger, at one time a member of the well-known team of Matthews and Bulger and more recently the star in the music comedy, The Man from Now, is finding favor in vaudeville with a funny monologue.

Ida O'Day, the lady strummer of banjos who appeared with Arnold Daly for a season in a Bernard Shaw sketch, is now back in vaudeville again with her banjo act.

Vernon, the ventriloquist, is making his mannikins say funny things and has received bookings for the season through the offices of the Western Vaudeville Managers' Association.

World & Kingston, "the dancing comedian and the soubrette who can sing," have one of the good acts in vaudeville. Miss Kingston has a voice of delightful clarity and quality and does not render the usual mournful selections affected by ladies with leanings toward grand opera.

The Corbrey Brothers are two excellent dancers booked solid by the Western Vaudeville Managers' Association.

Mlle Marguerite is appearing in vaudeville with a dainty equestrian act that enlists the services of a beautiful horse and pony. Another horse act that is meeting with great success in vaudeville is the Cottrell-Powell sensation which was one of the features last year at the New York Hippodrome.



JACK BURNETT.

case of the survival of the fittest. For a long time to come there will be plenty of work for the real acts with bright, snappy, new material, but the supply greatly exceeds the present and future demand for badly constructed acts, composed of pensioned jokes or other artists' material, gathered and thrown together by the performers themselves, or "written" by a member of the rank and file (I think "rank" is right,) of the small army of persons who merely think they can write stage material, but dare not give up other means of securing their three-day in the dining room to write exclusively.

Recognized Writers Busy.

I have heard that musicians, artists and dramatic authors are born, not made, and he who is gifted with the ability to write real stage material needs no other means of earning a livelihood, as the recognized writers have all the work they can handle. Besides that fact, no living person can do any two things at one time and do them both well, and there is no record of the success of any jack-of-all-trades. When the smoke of the present disturbance clears away the truth will be realized. The real acts will be working big time, and the un-ambitious fellows will be hiding in the jungles on the "Tams-forty-but-short-jumps" circuits, and wondering why.

The chief trouble with most unsuccessful performers is their apparent lack of business ability and judgment. They do not realize that the purchase of good material is an investment, and the quick returns from a small outlay sometimes resemble Standard Oil dividend checks. This fact has been realized by the stars of vaudeville, who really get the big end of the purse because they draw business, and they could ordinarily get by with most any old vehicle, and sometimes do; but they got to that top line on the front seat of a good vehicle at some time, and thereby "got in right." There are scores of artists playing tank time although they possess the ability for big circuits, but lack suitable material, and they should awake to the indisputable fact that only the progressive, ambitious individual who follows close pace with the times ever succeeds in any business. Doesn't the house manager continually work on a business basis by securing the best possible acts to increase his business? Why shouldn't the artist take the business standpoint and increase his salary by securing the best possible act?

Good Acts Good Investment.

A simple problem in mental arithmetic should convince the most skeptical per-

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ROMANCE OF THE LIVES
OF POPULAR PLAYERS

Many Began Amid Humble Surroundings and Won Success
by Industry and Perseverance.

THESE is a romance about the early history of most of our popular players. Many of them began their careers amid humble surroundings and won success by hard work.

Sam H. Harris, George M. Cohan's bosom friend and partner, was running a laundry when he first got the idea that he ought to be a manager. He tried out prize fighters first. William A. Brady is another manager who has managed prize fighters. James J. Corbett was one of his speculations, and a good one, too. Brady once was a call boy in a theater.

Leaves Navy for Stage.

Kyrle Bellew never was intended by his parents to be the romantic actor that he has become. He served a term on one of the training ships in the British navy. It was at an amateur performance given by the middies that he first made his appearance on any stage. He played a female role and was upholstered with rolled up socks.

The Shuberts were in the clothing business in a city in central New York before they went into the theatrical business. A. L. Erlanger was a ticket seller in a theater in Cleveland. Robert Edson, who has made as much of a hit in Strongheart in London as he ever made in this country, sold tickets in a theater in Brooklyn before he went on the stage. The late E. J. Morgan once worked in a railroad yard in Chicago. William Faversham was connected with the plumbing business by business relations of a lucrative nature.

Edmund Day, who wrote The Round Up, was a newspaper reporter in Detroit. Norman Hackett, of the same city, went on the stage after Rhea had seen him act with the Comedy Club at the University of Michigan. Lawrence Barrett once sold newspapers in the same city.

From Convent to Footlights.

Eleanor Robson went on the stage within a few weeks after leaving a convent. Margaret Anglin, after a convent

tional education, went to a dramatic school and thence to the stage. Margaret Illington left a dramatic school in Chicago and went upon the stage. So did Paula Gloy, who was her chum at school, and who joined one of James K. Hackett's companies.

Charlotte Walker had never thought of the stage till her husband, who had been a physician in Texas, died and left her with children to support.

Fannie Lewis, whose first triumphs were achieved as Puck in Dixey's "Adonis," returned to the stage after she married one of the richest men in England.

Pair of College Graduates.

Robert Dempster, who plays the principal male role in The Road to Yesterday, has rich parents, and was educated at Cornell. Henry Woodruff went to Harvard, but went there after he had started his stage career.

Henry W. Savage was in the real estate business in Boston before he became a manager. Richard Carle was a lyceum entertainer. The first work he did in a theater was to distribute programs. Augustus Thomas was a newspaper reporter in St. Louis. Henry M. Blossom, Jr., was in his father's insurance office in the same city. Jane Oaker, who also comes from St. Louis, is a member of a wealthy family, and not long ago fell into a legacy big enough to drown in.

Wilton Lackaye was intended for the Roman Catholic priesthood. He was educated at Georgetown University, and had got as far as New York on his way to Rome to study, before he decided that the stage was his vocation. Otis Skinner's father was a clergyman, and for a time thought that his son would follow his footsteps. The father of Henry Arthur Jones also was a clergyman. Arthur Wing Pinero, the other great English dramatist, was an actor before he wrote plays.

Had Newspaper Connections.

Minnie Dupree comes from San Francisco, where her brother, Frank Dupree, writes librettos. Georgia Drew Mendum has a brother in the newspaper business in Boston, and Rose Stahl's father was

in the newspaper business in Chicago. So were Kirk La Shelle, Harry B. Smith, Charles Dillingham, George Ade, David Henderson, of extravagant fame, and many others.

Will J. Block once was a hotel clerk. Jess Dandy was affiliated with the liquor business. Planché Bates once taught kindergarten. Rachel Crothers, who wrote The Three of Us, taught school in Bloomington, Ill.

Before F. Ziegfeld developed Anna Held she was a dancer in a cafe chantant in Paris.

Camille Clifford was a scrubwoman in a hotel in Minneapolis. She comes from Sweden. Helen Hale, who was in The Prince of Pilsen, really came from Wellesley, and so did Diamond Donner, of the same organization.

Edmund Breese who, after a long season with The Lion and the Mouse, has been taken to London to play his original part in Strongheart, was a farmhand in Nebraska for five years. He later was a traveling man.

"Honey Boy" a Printer.

George ("Honey Boy") Evans worked in a Chicago printing office before he entered the show business through a medicine show. Fred Stone, of Montgomery and Stone, was an acrobat.

Maclyn Arbuckle was a lawyer in Texas. Hall McAllister was a lawyer in San Francisco before they went on the stage. Joseph Murphy, during the gold mining days in California, waited on the table in a western eating house.

Augustin Daly was in the newspaper business before he went into the theatrical. So was Charles H. Hoyt, who ran a funny column on a paper in New England. Cecil Lean went from a high school to the stage. Alice Nielsen's transit was from a church choir. So was Della Fox's.

Among the actresses who started as chorus girls are Marie Cahill, Lulu Glaser, Mabel Harrison, Pauline Chase, Edna Goodrich, Frances Belmont, Edna May, Hattie Williams, Marie Doro, Florence Holbrook and plenty of others.

James K. Hackett studied law at Columbia and was intended for a legal career. Dustin Farnum and his brother, William Farnum, were boys in a Maine village. Dustin went to the Massachusetts Institute of Technology, to which institution many boys go from Chicago and the west.

Lloyd Bingham, Amelia Bingham's husband, was a broker. So was Clay Clement, but after he went on the stage.

The theater draws its people from all ranks and classes, and it is a great leveller.

Minnie Dupree Despises Poses.

Minnie Dupree, who is starring in The Road to Yesterday does not believe

in the pose. She says herself that she despises it, and that the last thing in the world she wants anyone to say of her is that she has adopted a pose. In taste of dress she carries out this idea and when on the street one could not distinguish Miss Dupree from any other young woman who has left the comfortable drawing room to go downtown for a little shopping. She dresses neatly. Her clothes are of fine texture. But there is not the slightest suggestion of flashiness of overdress. In other words, she is extremely a la mode, but not in the least degree ahead or beyond the mode.

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Pamela,
She's My Girl,
Clorinda Brown,
Common Sense,
Sweetheart, How I Miss You,
The Nightingale Song,
The Bee and the Rose,
The Cuddle and the Star,
Mr. Man Up in the Moon,
Shut Tight Those Winkin' Eyes,
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Vonna,
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CORRESPONDENCE

(Continued from Page 121.)

atur's Juvenile Wonders, have a neat singing and dancing act; week of Dec. 9-14, Roberts, Hayes and Roberts in a laughing comedy; John Neff, the brain-storm comedian; the Robert DeMont Trio of comedy acrobats; Fiddler and Shelton, trick piano playing; Daly, the Madman, eccentric juggling; the Bijoudroine.

Berger and Pringle, two Decatur promoters, have opened a moving picture and vaudeville theater and penny arcade in Sullivan, Ill. They report fair returns.

The Nickelodeon (H. W. Ellis, mgr.) is still doing a nice business. The manage-

ment gives a \$5 gold piece to the lucky ticket holder every Tuesday night.—W. N. BAKER.

MT. CARMEL, Dec. 14.—Cowling Theater (Frank J. Cowling, mgr.).—The Winninger Brother stock company all last week, repertoire consisted of good plays and their "Advanced Vaudeville" was exceptionally good. Miss Ethel May, the "Mystery" girl, succeeded in fooling her audience for several nights and entertained even after they got "next."

Theatrum (Harry Martin, mgr.).—All Baba and the Forty Thieves, 2-3, with tremendous success. The pictures were pronounced by every one to be the finest colored films ever seen; big crowds nightly.

Bijou Dream (Will Paxton, mgr.).—Some of Pathe's newest films were used here last week; contest to see which was Mt. Carmel's most popular baby ended 7. The winning baby was presented a huge Teddy Bear. The contest proved a drawing card.

Valeta Rink (Ray Humphrey, mgr.).—The last attraction at the rink was a greased pig. The porker refused to run. The rink will close Saturday for a month. During that time one of the churches of the city will use the building for a meeting house.—NELLIE D. MURRAY.

INDIANA

INDIANAPOLIS, Dec. 14.—English's (A. F. Miller).—Man of the Hour all week, second engagement, capacity business.

Grand (S. Ziegler).—Vaudeville, large crowds. Henry Lee, Rice & Cohen, Six Cuttys, Ralph Johnstone, Three Renards, Seymour & Hill, Avery & Hart, Howard Bros. and the Bioscope.

Park (Talbot & Dickson).—Kellar & Thurston here all week. Both are favorites here, and as a rule the S. R. O. sign is hung out.

Empire.—The Avenue Girls with Khal-tah, the man of mystery; Dec. 12-14, Williams' Imperials.

Gayety (E. Shane, mgr.).—Bobbie's Knickerbockers, drawing large crowds, as they always do here.

Caleb Mill's Hall.—Ona B. Talbot is presenting Mme. Carreno, the lady pianist. This is fourth of a series of concerts given by Mrs. Talbot, which includes Pachman, Schuman-Heink, Carreno, Boston Symphony Orchestra, Paderewski and several others.—L. SCOOLER.

TERRE HAUTE, Dec. 14.—Grand (T. W. Barhydt, mgr.).—Good business. Dec. 8 Charley Grapewin in The Awakening of Mr. Pipp, good business; 9, Richard Carle in The Spring Chicken; 10, The Red Mill; 12-13, Me, Him and I; 14, Edna Wallace Hopper in Geo. M. Cohan's play, Fifty Miles from Boston; 15, Little Johnny Jones; 20, Joe Stanley in Billy the Kid; 22, No Mother to Guide Her; 25, Singing Girl of Killarney.

Lyric (Jack Hoefler, gen. mgr.).—Good business. Bill for week of Dec. 9: M. A. Hunt & Co., comedy playlet entitled A Rural Courtship, very good; Bates and Neville, ordinary bicycle act; Gil Brown, singing comedian; Leeds & LaMar, Australian sketch; Kinodrome motion pictures.

Varieties (Jack Hoefler, gen. mgr.).—Business good week of Dec. 9: Miss Rose Royal and her Statue Horse, Chesterfield; Vida & Hawley, character studies; Lea & Opp, Hebrew comedians; Fred Lascro, contortionist; kinodrome motion pictures.

Coliseum (J. H. Barnes, mgr.).—The Dora Woodruff Stock Co. opened Monday Dec. 2 for an eight weeks' engagement but on account of poor business closed Wednesday night. Dec. 8, matinee and night, Williams Imperials, good business; 15, Oriental Extravaganza.

Nickelodeon, Electric theater and Dream-land doing very good business.

The Dora Woodruff Stock Company opened here Dec. 2 for an eight weeks' engagement at the Coliseum theater. J. Kilgore, manager. They opened to bad business which continued to Wednesday when the show broke. Miss Woodruff and her manager, Mr. Kilgore, jumped the town leaving the rest of the troupe stranded, leaving two weeks of unpaid salaries. Millard Reid, formerly owner of the Reo Stock Co., who had come on to join the Dora Woodruff Co., reorganized the company to play the Boy Scout, to open at Martinsville, Ill., Dec. 16.—ROSS GARVER.

ANDERSON, Dec. 14.—Grand Opera house (Jos. E. Hennings, mgr.).—Burt and Stanford in Walls of Jericho, 4, good receipts; The Smart Set, 6, big house; Red Mill, 9, fine business; Floradora, 10, heavy house; The Squaw Man, 12; Me, Him and I, 14; A Yankee Tourist, 20.

Crystal (W. W. McEwen, mgr.).—Williams Duo, Frosta and Warda, Martin and Doyle, Blossom Robinson Flath and motion pictures, all to good receipts.—ANDERSON.

EVANSVILLE, Dec. 14.—Wells Bijou (Alex Jenkins, mgr.).—Dec. 1-4, Charley Grapewin in The Awakening of Mr. Pipp, good show, capacity business; 5, McIntyre & Heath, in The Ham Tree, pleased a large house; 6, Forty-Five Minutes from Broadway, good show and good business; 8-11, Me, Him and I, musical farce, good business; 13-14, In Gay New York.

Grand (Pedley & Burch, mgrs.).—Dec. 8, Hi Henry's Minstrels, good show, business good; 9-14, Winninger Brothers stock company.

People's (Pedley & Burch, mgrs.).—Dec. 1-4, The Oriental Cozy Corner Girls, pleased good houses; 8-11, The Yankee Doodle Girls, fair show, business good.

Majestic (Frank B. Hooper, mgr.).—Week of Dec. 2-9, The Cycling Hoffmans and Emory Goyt, equilibrist, were the hit of the bill, good houses. Starting 8, the new bills at the Majestic will commence Sunday in place of Monday; Week of 8-15, Frey trio, wrestling poses; Edmonds, Emerson & Edmonds, comedy sketch; Geo. G. Hillman, German comedian; Eddie Moon, comedy musical artist; the Polyscope with new pictures.

MARION, Dec. 14.—(S. W. Pickering, mgr.).—Dec. 7, Jesse May Hall; 9, Noble's Orchestra, fair business; 10, Henry Jewett in The Squaw Man, good house; 12, The Yankee Doodle Girls; 13, The Red Mill.

Grand (S. W. Pickering, mgr.).—Dec. 9-14, The Aubrey Stock Co., good houses. Next week high class vaudeville.

Crystal (J. H. Ammons, mgr.).—Dec.

9-14, vaudeville, Swain & Powers, Phillips & Bergen, Bert Turner and the kinodrome.

Much credit is due Manager Pickering in his management of the local theaters. During Mr. Pickering's management the Grand has become one of the best known vaudeville houses in the state.—ELLI D. BERNSTEIN.

MICHIGAN CITY, Dec. 14.—Grand Opera house (Otto Dualser, mgr.).—Hap Ward, 5; Lucy Daly as the Chicken Girl, presents an exceedingly novel act, The Men of Jimtown, 8; the hoop rolling by Roulette pleased; the company was well balanced, fair sized audience; The Roof Garden Tragedy, 10; home talent, 12; Montana, 15; Katherine Osterman, 22; Winninger Bros. stock company, 23-30; The Red Mill comes latter part of this month.

Vandette moving picture show has moved to larger and better quarters at 211 Franklin street and will be able to accommodate their large audiences.

The Idle Hour plays to capacity houses and show fine pictures.—J. C. SAWYER.

MUNCIE, Dec. 14.—Star (C. R. Andrews, mgr.).—Bill week 9-14 is headed by the Alrona Zoeller Trio, Zanfretta & Mansfield and Harry Takola exceptionally strong. Deverne & Van were well received and Frank Gray and the Camera-graph.

Wysor Grand (H. R. Wysor, mgr.).—A Race Across the Continent, 5, good business; The Red Mill, 7, capacity; The Squaw Man, 11, splendid returns; Eagles' Minstrels, 12.

Majestic, under the new management, Chas. M. Sumption and Miss Thurston scored week 9-14, Byrd & Vance and The Austins were headliners; Warren Wartman and Brummage & Clark did well. LeMoine Pechtrold and the Majesticoscope completed the bill.

So many features are being tried in the moving picture theaters in the effort to please that patrons are realizing strongly on a five-cent admission. The films are furnished by F. P. Bloomfield, local agent for Swanson & Co.—B. E. ADELSPERGER.

FORT WAYNE, Dec. 14.—Majestic (M. E. Rice, mgr.).—Myrtle Elvyn, 3, pleased good house; Belle of Mayfair, good attendance; 5, A Race Across the Continent, 6 and 7, pleased large houses; Tempest and Sunshine, 9, good business.

Masonic Temple (F. E. Stouder, mgr.).—Big business, Robert De Monte Trio, M. A. Hunt & Co., Meit's Educated Dogs, Gil Brown, Robisch and Childress and Ida Schnee (local) illustrated songs. Fairy Family and Casino (five-cent), business good.

The Arcade and Edison (five-cent), business fair.—FRANK H. WILLIAMS.

LOGANSPORT, Dec. 14.—Dowling (Jno. Dowling, mgr.).—Dec. 2, Mrs. Fiske, good show, business good; 4, Parisian Belles.

Nelson theater (Fred Smythe, mgr.).—Dec. 3, Forty-Five Minutes from Broadway, good show and house; 4, Heart of Chicago; 5, Tempest and Sunshine.

Monday was the first time for the trust and anti-trust theaters to have bookings the same night. The Nelson (trust) had The Grand Mogul, the Dowling (anti-trust) Mrs. Fiske. Both theaters had good business and honors were about the same.

Crystal (Tom Hardie, mgr.).—Elmer Griffith, musical director; Peel and Francis, rural comedy sketch; Hazel Good, illustrated songs; O'Neil and Barry, comedy sketch; A Trip Abroad; Powers and Freed, musical act, and Kinodrome, Roy Appisby, operator.—PAUL WARD.

CONNELSVILLE, Dec. 14.—Auditorium (F. E. Kehl, mgr.).—Dec. 10, Katherine Osterman, in The Girl Who Looks Like Me, delighted fair house; 18-21, Jacobs stock company; 17, Grace Cameron, in Little Dollie Dimples; 23, The Lily and the Prince.—D. R. McINTOSH.

IOWA

SIOUX CITY, Dec. 14.—New Grand (H. H. Tallman, mgr.).—The No. 2 company of the Man of the Hour played three performances to large and satisfied audiences; Little Johnnie Jones played to fair business; Mildred Holland, fair business; Fascinating Flora, 12; Olga Netherlands, 13; The Three of Us, 14; Louis James, 19; Sandy Bottom, 20; Si Haskins, 22; Sis Hopkins, 23; Richard Mantell, 24; Mayor of Tokio, 25; Geo. Washington Jr., 26; Wm. Collier, 27; Moonshiner's Daughter, 28; Belle of Mayfair, 29; Tim Murphy, 30; The Clansman, 31.

Orpheum (David Beehler, mgr.).—Business good week Dec. 1 with a strong bill week of 8; week Dec. 15, A Night with the Poets; Violette Dale; O'Brien Havel, Allen Wrightman, Harry DeCoe, Flo Adler, Orpheum orchestra and kinodrome.

Family (G. G. Lehman, mgr.).—Business good week Dec. 1; week Dec. 8, Gus and Marion Kohl, Billy Himes, Lee Harrington, Fay Sisters and moving pictures.

Scenic, Crystal and Unique theaters continue to do good business with illustrated songs and moving pictures as the attraction.—L. D. BRAGGS.

OSKALOOSA, Dec. 14.—Grand Opera house (J. Frank Jersey, mgr.).—Dec. 6, Millionaire Tramp, pleased fair audience; 10, Wayside Jim; 12, Ramblers; 14, East Lynne; 18, Girl Over Yonder.

Orient (Carl Struble, mgr.).—Week of Nov. 23-27 showed to over 6,000 people, giving over 4,000 feet of films of the Passion play at each show.

Alcazar (Parker & House, mgrs.).—Moving pictures and illustrated songs, doing fine business.—DAN KENNER.

IOWA FALLS, Dec. 14.—Metropolitan opera house (E. O. Ellsworth, mgr.).—The

Norwoods, 5-7, big business; the Kellogg-Haines Singing Party, 9, to good business; Miss Ethel Fuller in Anna Karenina, 13; the Beggar Prince Opera Co.

Bijou (Phinney & Wright, mgrs.).—Excellent business with moving pictures.

The Opera House Reporter, the profession's only paper in the northwest, has been greatly improved of late and a recent addition to the staff of the paper is Wm. F. Arnold, well known in the west as a dramatic critic and promoter.

MUSCATINE. Dec. 14.—Grand Opera House (Chas. H. Salisbury, mgr.).—Howe's moving pictures, 5, splendid attraction, good returns; We Are King, 6, good show, fair house; Hooligan in New York, 7, fair show and house; Flower of the Ranch, 23; East Lynn, 25; Mildred Holland, 26; Ethel Fuller, 27; Buster Brown, 31.

Majestic (Chas. J. Fleisner, mgr.).—Doing immense business. Vaudeville, illustrated songs and moving pictures.—ROBERT LEU.

WEBSTER CITY. Dec. 14.—Armory opera house (Capt. N. P. Hyatt, mgr.).—Stetson's U. T. C., 5, pleased capacity; To Die at Dawn, 9, small house; Miss Georgia Eddings is a strong emotional actress. Her chief supports are Evers Horner and Ed A. Harris. January bookings: 2, Toyland; 8, The Queen of Chance; 17, The Belle of Japan; 21, The Girl Over There; 25, The District Leader.

Florence Gear and her excellent company in Cupid at Vassar has been booked for a return date here Feb. 24. The company was here the last week in November and gave an excellent performance.

Webster City Chautauqua dates for 1908 are July 3-12 inclusive.

Theater bookings all over the state show a surfeit of the melodrama and the comic opera. The injection of a few more legitimate attractions ought to prove profitable to theater managers.—GEO. C. TUCKER.

KANSAS

TOPEKA. Dec. 14.—Grand (Roy Crawford, mgr.).—Clansman, Dec. 4, to good business; In the Bishop's Carriage, 5, poor business; Devil's Auction, 6, good house; Grand Mogul, 7, excellent show; The Flower of the Ranch, 8, medium business; Thoroughbred Tramp, 11; Walker Whiteside, 12; Tim Murphy, 14; Red Feather, 15.

Majestic (J. R. Kearney, mgr.).—This week: The Garnoux, Frank Tinney, Duncan and Hoffman, Courture and Gillette, Adeline Francis.

Olympic.—Lew Hamilton, Ver Valin, The Wags, Sisters Spray, Kinodrome.

Elite and Chrystal.—Moving pictures and songs continue to play to good houses.—JOHN SPOTTS.

HUTCHINSON. Dec. 14.—Home theater (W. A. Loe, mgr.).—The Devil's Auction, In Old Kentucky and The Girl and the Stampede, have visited the house the past week. The plays were well received and enjoyed good business.

Since installing the talking-picture machine the Lyric theater has been crowded at every performance. The programmes are well selected, being refined and clean and are certainly appreciated by the public.

The Elite theater is doing remarkable business with motion pictures and illustrated songs.—LESLIE A. CAIN.

PITTSBURG. Dec. 14.—La Belle (W. W. Bell, mgr.).—Dec. 2, Liebler & Co.'s In the Bishop's Carriage, good play, good house; 4, Jane Corcoran in A Doll's House, good play, good house; 7, Way Down East, good play, good house; 8, The District Leader; 9, Walker Whiteside in The Claim of Blood; 10, Tim Murphy; 11, Howard & Barrison in The Flower of the Ranch; 14, comic opera, Red Feather. Wonderland (W. W. Bell, mgr.).—Casino, Mary Madden, lectureologist; The Patricoles, father and son, the son a wonderful negro impersonator, something unusual for an Italian; Penny Arcade and moving pictures, good business.

Mystic.—Moving pictures, good business all week.

Nickelodeum.—Moving pictures, good business all week.

Clyde Roper, who has been conducting the Mystic theater at Columbus, was badly burned about the face Tuesday evening by fire caused from electricity used in the operation of the picture machine.—GEO. E. HOWARD.

COLUMBUS. Dec. 14.—McGhee (J. H. McGhee, mgr.).—The Flaming Arrow, fine show, good house, Nov. 30; Dec. 9, District Leader; 14, Quincy Adams Sawyer. The Mystic theater caught fire and destroyed the interior.—G. D. SHEPARD.

KENTUCKY

HENDERSON. Dec. 14.—Park (J. Dee Collins, mgr.).—McIntyre & Heath in The Ham Tree, 4, pleased good business; A

Texas Steer, 6, fair performance and business; A Hoosier Girl, 13; The County Chairman, 14.

Much praise is bestowed upon Messrs. Barrows & Gaebel, who have recently taken charge of Hotel Henderson. In addition to changing its name to Kingdom Hotel they have made many alterations and improvements and serve excellent fare.—S. O. H.

MISSISSIPPI

NATCHEZ. Dec. 14.—Baker Grand (Sam J. Myers, mgr.).—Business at this house is not as good as at this time last year, but from all reports it is better than at other houses in this section of the country. There is at least five million bales of cotton in the hands of the producer being held for higher prices. But as the price is getting higher every day it won't be long before most of the cotton will come into market and the South will have plenty of money, which will help the theatrical business. Herbert Labadie in Faust, 5; Uncle Josh Spruceby, 6, audience well pleased; The Holy City, 9; Ma's New Husband, 12; Sherlock Holmes, 13; Dixie Minstrels, 19; Time, Place and Girl, 20; Florence Davis, 23; W. A. Whitecar, 26; The Virginian, 30.

Theatrical (Louis Kaiser, mgr.).—Moving pictures, fair business.

The Star (H. M. Goodman, mgr.).—Moving pictures, doing well.

Theater Palais (H. M. Goodman, mgr.).—Moving pictures, good business.

The Uncle Josh Spruceby company carry their own orchestra and band and give a parade daily.

The International Amusement Co. featuring the Passion play has been playing to capacity business in the South.

The Great Cosmopolitan shows closed at Baton Rouge, La., 7, for the first time in five years. Manager Snyder will keep a large force of men at work during the next two months in repairing and painting and will open again about March 1. The show will have quite a number of new attractions.

J. A. Hawley is manager of the new opera house at Winnfield, La. Four years ago Winnfield was a little hamlet of less than 300 people and thirty miles from nowhere. It now has a population of 4,000 and four railroads, and unlike most Southern towns the population is nearly all white. The opera house is owned by the city.

W. L. Protheroe is again filling the position of head doorkeeper at the Baker Grand. This is his third season and he gives universal satisfaction to the patrons of this house.—C. A. BRADEN.

MISSOURI

JEFFERSON CITY. Dec. 14.—Jefferson theater (Richard Asel, mgr.).—Dec. 2-7, McDonald Stock Co., poor business, fair show; 9, Black Crook, Jr., good business; 10, Our Old Kentucky Home; 14, The Isle of Bong Bong.

Dreamworld, moving pictures (Rackers & Schubengate, mgrs.).—Moved out of hall and stored away.—F. G. CHINN.

SPRINGFIELD. Dec. 14.—Baldwin (Geo. H. Olendorf, mgr.).—Under Southern Skies, 4, played to good business; The District Leader, 5, large crowd; Way Down East, 6, good business; Tim Murphy in Two Men and A Girl, 8; good attendance, next, The Red Feather; Amelia Bingham in A Modern Lady Godiva. Lyric (H. E. Wright, mgr.).—Vaudeville. Syth & Syth Comedy Acrobatic Act; Robert Cook, Illustrated Songs; Andy Rankin, comedy musical act; Hoyt & McDonnell, comedy sketch, and moving pictures, entertained good crowds during past week.

Majestic, moving picture show continues to do good business.—C. B. COON.

MICHIGAN

JACKSON. Dec. 14.—Athenaeum (H. J. Porter, mgr.).—Dec. 2, Ezra Kendall in The Land of Dollars, show played to good returns; 6, David Higgins in His Last Dollar; 7, American moving pictures. Coming: Fifty Miles from Boston, Montana, At Yale, The Governor's Pardon.

Bijou (Will Marshall, mgr.).—Dec. 2, Fox & Duball, Mr. and Mrs. Franklin Colby, Wm. H. Windon, Heugal Bros., the Bijou scope; good patronage all week. Moving picture shows all doing fairly well.—EDWARD MUSLINER.

BIG RAPIDS. Dec. 14.—Colonial (D. C. Morrill, mgr.).—Tom Marks Co. opened a week's engagement here 9, company above the average, capacity houses.

Ferris Auditorium, Victor's Venetian Band, 10, to good business.—A. F. BALDWIN.

MINNESOTA

ST. CLOUD. Dec. 14.—Davidson Theater (E. T. Davidson, mgr.).—Dec. 5-6, Elks



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Try our service and you will fall in line with all other managers that gave us a trial. We have the largest variety of acts to choose from.

Vaudeville Artists: Winters are cold in the North and West; come South for your health and it's like a pleasure trip. Long circuit and good treatment.

Southern Vaudeville Agency

PADUCAH, KY.

E. BROWN Booking

Minstrels, good performance to fair returns; 8, The Three of Us, excellent production, which merited capacity business; 11, The Yankee Regent; 15, Rambler Musical Comedy Co.; 16, The Man of the Hour; 26-28, Alice in Wonderland.

Fifth Avenue Theater (E. T. Davidson and Charles Saunders, mgrs.).—Business has been very encouraging at this unique little theater considering minor attractions.—FRANK KINDLER.

NEBRASKA

GRAND ISLAND. Dec. 14.—Bartenbach (H. J. Bartenbach, mgr.).—Big Hearted Jim, 30, good business. Mrs. Jackson, who played the leading role in this play, is a former Grand Island girl and was given the glad hand by her old friends. Lost in New York, 5; Irma Comic Opera

Co., 7; Stetson's Uncle Tom's Cabin, 10; Devil's Auction, 14.

A moving picture war has started in this city between the Lyric and Jewel theaters. Both houses are giving china souvenir matinees and the Jewel has added a five-piece orchestra.

Manager Betz of the Jewel has purchased the Crescent theater of Kearney, and now has two houses in operation in that city.

Work has been resumed on Grand Island's new vaudeville house.

Labor Commissioner Ryder has carried out his threat and had Manager Zerung of the Oliver theater, Lincoln, arrested for allowing a child to appear in the cast of The Squaw Man.—H. B. JARVIS.

LINCOLN, Dec. 14.—Oliver F. C. Zeh-

(Continued on Page 128.)

The
Busch=DeVere
Trío

Who are making their usual big hit on the Eastern Wheel, will be known from now on as

Busch, DeVere, Busch & Co.

They have added their daughter to the act, and she is making more than good

Season 1907-08—G. C. Co.

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J. THEO.—MURPHY and VIDOCQ—WILL
WE SING AND TALK TO BEAT THE BAND FOR SIXTEEN MINUTES IN ONE



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- One Reel seven good subjects in very good condition\$18.00
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 - One Reel "Difficult Problem," "At the Seaside"\$25.00
 - One Reel "Tyrolean Dance," "Human Butterfly," "Dr. Dippy".....\$25.00
 - One Reel "Curious Carriage," "Fun in a Photograph Gallery"\$30.00
 - One Reel "She Would Sing," "Awkward Man," "Comic Wedding".....\$25.00
 - One Reel "Mrs. Brown's Bad Luck," "The Country Courtship".....\$30.00
 - One Reel "Fat and Lean Wrestlers," "Gulliver's Travels" and "Snap Shot Fiend"\$27.00
 - One Reel "Cavalry Exercises," "Weary Willie and Motor Car".....\$22.00
 - One Reel "Hunting in Alaska," "Catch the Kid"\$28.00
 - One Reel "Bunco Steerers" and "Discipline and Humanity".....\$30.00
 - One Reel "Bad Man of the West," "Bill Goes to an Evening Party".....\$30.00
 - One Reel "Bobby's Downfall," "Mystery," "Bunco Steerers".....\$27.00
 - One Reel "Difficult Arrest," "Poacher," "Determined Creditors".....\$27.00
 - One Reel "In the Cause of Faith," "Difficult Arrest".....\$35.00
 - One Reel "Elephant at Picnic," "Tail Bird"\$30.00
 - One Reel "Barrel to Barrel," "Tired Tailor's Dream".....\$30.00
 - One Reel "Clever Thief," "Electric Belt"\$27.00
 - One Reel "A Boarding School Conspiracy," "Clever Magician," "Lost Collar Button"\$30.00
 - One Reel "The Fishing Boat," "Dog Detective"\$27.00
 - One Reel "Fakir and Foot Pads," "Secret Service".....\$22.00
- The above reels run from \$50 to 1,000 feet each.

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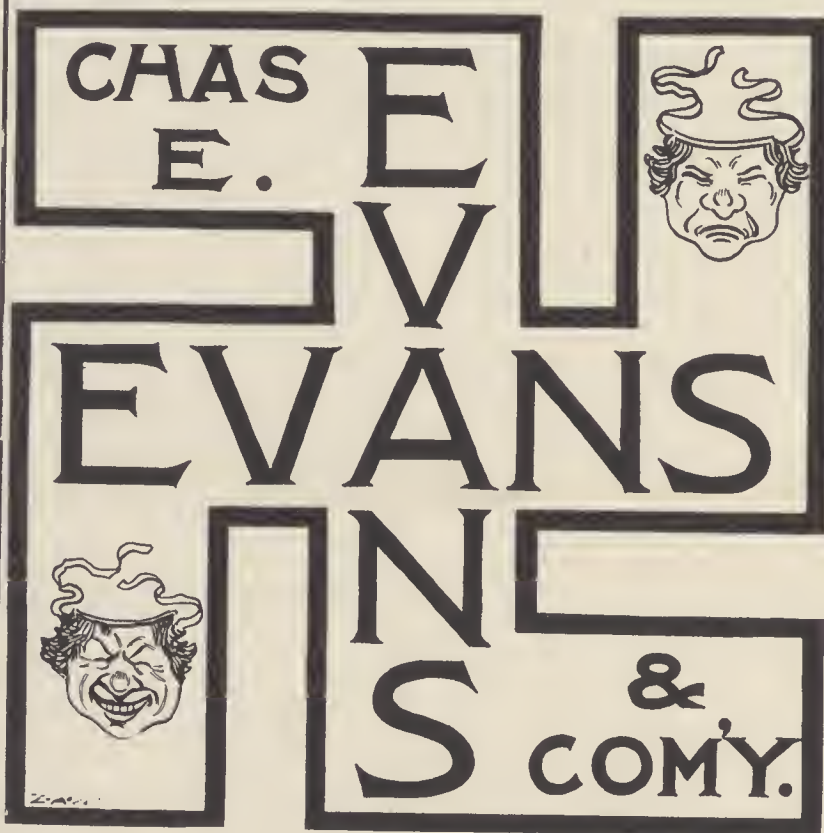
WIGS

Carnelian Grease Paint, Rouge, Cold Cream, Powders, Make-up Boxes filled, \$1.25, \$2.50, \$5.00. Theatrical wigs and Hair Goods of every description. Send 4 cents in stamps for catalogue B. Illustrated and lessons in Art of Making Up. FRANK X. MICHL & CO., Mfrs. of Carnelian Supplies, 915 Arch, Philadelphia, Pa.

Blanche Ring's First Hit.

There is one instance recorded of a prima donna who was made by a song. The late A. H. Chamberlyn was producing a nautical extravaganza, The Defender, at the Columbia theater in Boston, and allotted a small part to Blanche Ring, giving her the song "In the Good Old Summer Time."

"The Sort of Entertainment That Advances Vaudeville"



Presenting George Arliss' Farce

"It's Up to You, William"

If in need of LILLIPUTIANS, MIDGETS or GIANTS, address CASPAR H. WEIS, General Manager and Director of the Famous Lilliputian Co., Lit Bldg., Market and Eighth Sts., Philadelphia, Pa.

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No. 2 M. G. R. with 6 horses and 3 chariots, seating 18 people and equal to 26-foot wood arm M. G. R., and fill in your pleasure to the extent of a No. 7 M. G. R. Driven by live horse power. Weight, 1,650. f. o. b. Cincinnati. Price, \$290.00.

No. 7 M. G. R. 20 H. and 2 C., seating 28 people, with H. P. Weight, 2,300. Price\$420.00

With gasoline engine, air cooled, friction clutch pulley. Weight, 350. Price, 75.00
Second hand cylinder piano organ. Weight, 350. Price 75.00

Complete and ready to run. This M. G. R. is for carnival purposes.....\$570.00

"The M. G. R. I bought of you is all that could be expected. It runs well and looks well and is a money getter. I cheerfully recommend it to any one in the carnival business, as it is only one load and can be put up in less than two hours. We ride from a baby to a giant."—GEO. C. DAVIS, with Cole Younger & Nickels Am. Co.

"I am more than pleased with your M. G. R., as it is far superior to what I expected."—W. F. COTTEN, Hammond, Ind.

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The Haymarket

The Olympic

CHICAGO, ILLINOIS

The Three Finest and Most Successful Vaudeville Theaters in the United States

GENEROUS RECOGNITION FROM A NOTABLE SOURCE

CHICAGO TRIBUNE EDITORIAL—NOV. 16, 1907

"END OF THE MERRY WAR"

"Notwithstanding oft repeated assertions and indignant denials, it appears to be understood that the so-called 'vaudeville war' will shortly end and that the hostilities which have enlivened the columns of the newspapers will be suspended. That this conclusion will be welcome to the managers engaged in the rivalry is not to be doubted, and that the contest was unfortunate for both sides is easily manifested by the willingness with which an understanding has been reached.

"To the patrons of vaudeville, those who like that sort of thing, the entertainments of the last five years have been eminently satisfactory. Nobody has ever complained at a first-class vaudeville house that he was not getting the worth of his money, and the constant accession to the vaudeville ranks of men and women who have won popularity and distinction on the legitimate stage has maintained a standard that was generally creditable. Assuming that the managerial agreement leaves matters as they were several months ago, there is no good cause for complaint. At that time the good salaries and opportunities for work proved helpful both to the actor and the vaudeville business, and there was never any trouble in giving an entertainment perfectly acceptable to the thousands of amusement seekers who enjoy a variety of diversion.

"So, save to the occasional 'star' who has been raised to unusual and unexpected prominence, and who has commanded a salary sadly out of proportion to merits possessed, the end of this merry war will be in no sense a calamity. It may be suggested that possibly the vaudeville business has been a trifle overdone and that the return of ambitious venturers to their regular fields of activity will rather prove a blessing than misfortune."

The "Eminently Satisfactory Vaudeville" referred to by The Chicago Tribune will be offered in the future as in the past, under the same direction at the Majestic, Olympic and Haymarket Theaters.

The management, after keeping faith with the Chicago and Western public for twenty years, will continue to offer all the desirable stars in the vaudeville field.

It is the intention to present at all times bills of uniform excellence at the very lowest prices for which great and beautiful theaters and costly bills can be afforded.

The claim that better average bills have been or can be offered anywhere else in the world is silly misrepresentation, known to be untrue by those who utter it, and easily disproved by reference to our records.

CHICAGO VAUDEVILLE

THE approach of Christmas, with shopping pleasures and difficulties, has not affected the prosperity of Chicago vaudeville theaters. All the playhouses devoted to the continuous offering fine programs during the past week. Houdini, "the handcuff king," was the sensational event of the week, topping the usual splendid bill at the Majestic theater.

Majestic Program Excellent.

Houdini, "the handcuff king," continued flirting with locksmiths at the Majestic last week. To lend variety to the program he allowed himself to be placed in a zinc-lined piano box by the employees of a local musical firm and performed other startling feats.

Houdini's manipulation of hand and leg-irons, however, was but one of many notable acts. Edwin Stevens, a notably good and versatile actor who has played in straight dramatics and musical comedy, appeared with his company in a sketch entitled An Evening with Dickens. The act is thoroughly charming and found ready favor with the large audience. Mr. Stevens' work was characterized by sincerity and intelligence and his company was adequate.

Mosher, Houghton & Mosher, one of the best bicycle acts on view in vaudeville, scored heavily. The work of the comedian is particularly clever, save for his make-up, which is that of the inevitable unshaven tramp. The close of the act was sensational enough to win several recalls.

Mr. and Mrs. Jimmy Barry, old friends of vaudeville patrons, appeared in their funny sketch in which their comedy talent is displayed to an unmistakable degree; Emile Subers gave a good monologue in his inimitable manner, and Kelly & Violette, the fashion-plate duo, obliged with their gorgeously costumed singing act.

Gartelle Bros. offered their skating act, which, for laugh-gaining ability, makes some comedy sketches resemble the proverbial three dimes. Everybody in the audience had either tried to manipulate the little rollers or watched the neighbors, consequently the laughter gained steadily and the clog dance at the finish caused them to close their act in a burst of spontaneous applause.

Others that aided in conveying enjoyment were Dorothy Adams in imitations of famous stars; Washburn & Keeley; Balazzi, and Geo. K. Spoor's Kinodrome

which presented the usual interesting films.

At the Chicago Opera House.

Although the Chicago Opera house is soon to turn from vaudeville to legitimate, the bill offered last week showed no let-down, but rather the energy of a closing spurt. Chas. E. Evans & Co. in It's Up to You, William, an act already the subject of favorable comment in these



RAY DUNCAN AND MAZIE HOFFMAN.

As comedians Ray (Duncan and Hoffman) and Mazie, are well known in vaudeville. They do an excellent comedy act in one and are solidly booked by the Western Vaudeville Managers' Association.

columns, was easily the most entertaining of the acts offered.

The Immensaphone, pleased because of its novelty and the pleasant auricular sensation it creates.

Murphy & Francis, a smartly dressed colored team, appeared in an act characterized by the life and ginger acts of this kind usually possess; the Ernesto Sisters accomplished difficult feats of wire walking gracefully and without error;

Vernon, the ventriloquist, pleased with his comedy, and Shean & Warren were the cause of much merriment with their burlesque of Quo Vadis.

Josie Allen, the Shopping Girl, and a blushing bride, established herself as a comedienne of ability with her imitations, tinged with pungent humor, and Bailey & Austin gave a good knockabout comedy turn. Dave & Percie Martin offered an act, a neat blend of mirth and melody, which pleased mightily. Harry Jones in illustrated songs; Welsh & Earl, "the two in white;" and Lipman & Lewis completed the meritorious bill. The Kinodrome closed with a good film.

Olympic Offers Good Bill.

Harry Bulger was the headliner of the program offered at the Olympic theater last week. Leona Thurber and her little colored chaps gave a good singing act; Willy Zimmerman obliged with his usual clever stunts, and Julie Herne & Co. appeared in a sketch of Miss Herne's composition entitled Between the Acts.

The Hutchinson-Lusby Co. were also represented on the bill with a sketch by Jack Burnett, entitled The Girl Untamed. This act, fully reviewed in a recent issue of THE SHOW WORLD, proved very acceptable to the audience at the Olympic.

Reed & St. John gave their handsomely dressed musical act. This duo of instrumentalists appreciate the difference between melody and mere noise and the results are most pleasant. Clark & Temple in a sketch; Thomas J. Quigley, boosting Francis, Day & Hunter's songs, and Mlle. Martha were others on the bill who enlivened enjoyment. Leon Morris' Ponies and Geo. K. Spoor's Kinodrome rounded out the program.

At the Haymarket.

One of Joseph Hart's girl acts, The Crickets, was the piece de resistance of the Haymarket program last week. The scenic settings are in excellent taste and the electrical effects good, if not startling, but the young women, for the most part, possess harsh voices. Katherine Bunny was an acceptable prima donna.

Harry Gilfoil gave his Baron Sands act, which is clever and worth while. Chris Richards, an English entertainer, told some cockney stories in amusing fashion; Harry Tate's Fishing showed itself to be a stupid act of little merit, and Ida O'Day looked charming and twanged a banjo energetically.

Howard & Esher contributed an enjoyable twenty minutes to the program and Ferrero and his musical dog won immediate favor. Others on the bill were Grace Hoopes, Ida Miaco, and the Quinn Trio. They all appeared to please, as did the Kinodrome, which closed the bill.

Cherrie, the sketch in which Clayton White and Marie Stuart are appearing with signal success, is said to have cost

Mr. White \$3,000. It represents the work of six men who write for vaudeville, including George V. Hobart, Will Cressy, Herbert Hall Winslow, and Glen MacDonough. Mr. White paid Glen MacDonough \$300 for the work he did on the skit and was able to find one line only that provoked laughter with the general run of audiences.

Harry Holman, the jolly singing comedian, is finding favor in vaudeville with his fun and parodies.

Thomas J. Quigley is appearing in vaudeville with a repertoire of songs in which the audience is requested to join in the



THE GREAT NICOLI AND KETO.

Magic of the different sort and true comic ability have made the Great Nicoli and his assistant, Keto, vaudeville favorites. The act the duo give is a relief from the ordinary sleight-of-hand offering and correspondingly popular. Nicoli & Keto are now booked with favor and have a long route booked.

chorus. If Mr. Quigley sang alone he would not get the applause that becomes his by allowing the audience to do the work.

Le Witt and Ashmore are appearing in vaudeville with a sketch entitled The Bold Mr. Timid. The skit contains some funny lines and situations and is proving a good vehicle.



MME. BERTHA KALICH

The Great Yiddish Actress who has now become a celebrated English-Speaking "Star," Says to

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**Expert French Dry Cleaners,
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Cleaners of Silks, Satins, Woolens, Laces, Fur and all known Fabrics.
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Goods reaching us before 9 a. m., finished and reshipped same day if desired.

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REFERENCES:—The Germania-National Bank, any reputable citizen of Milwaukee, or any noted actor or actress.

A SPECIALTY MADE OF THEATRICAL WORK

CORRESPONDENCE

(Continued from Page 125.)

run, mgr.).—Dec. 2 The Squaw Man, with good company, fair house; 3-4, The Man of the Hour, good show, poor houses; 5-6, The Flower of the Ranch, good show, fair houses.

Majestic (F. H. Bradstreet, mgr.).—Dec. 2-7, Fulton stock company in The Great-est Things in Life, business good.

Lyric (L. Miller, mgr.).—Vaudeville playing to excellent business.

Elite, Joyo, Wonderland.—Moving pictures doing good business.—ROHMAN.

NEW YORK

ELMIRA, Dec. 14.—Lyceum (Lee Norton, mgr.).—The Time, the Place and the Girl came back for the second time within a month Dec. 7, and pleased two large houses; Peter Pan, 9; Chicago Stock Co., 10-14; Fred Mace in The Circus Man, 16; Martin's U. T. C., 17.

Family (G. W. Middleton, mgr.).—Risor-mor, The Hallbacks, White, Zan & Von Thiele, Webb & Connolly and Al Leon-hardt, 2-7; excellent bill, large business.

Rialto (F. W. McConnell, mgr.).—Liz-zie B. Raymond, Beecher & Mave, Fay Ellis, Eveline Stewart and Lillian De Varc, 2-7; strong bill, good houses.—MAXWELL BEERS.

GLOVESVILLE, Dec. 14.—Darling theater (W. E. Gant, mgr.).—Dec. 5, The Great Divide, excellent performance, good audience; 10, A Millionaire's Revenge; 11, The Lion and the Mouse; 14, Dorothy Vernon of Haddon Hall; 20, Coming Thro' the Rye.

Family theater (J. B. Morris, mgr.).—2-7, Tod Judge & Co. and Jennings & Renfern were the headliners for the week, balance of bill fair, which included Barda & Co., Italia, Del-A-Phone; 9-14, Regal Trio, V. P. Woodward, Alabama Four, Fritz Ulrich and motion pictures.—H. A. LOCKROW.

KINGSTON, Dec. 14.—Opera House (Chas. V. DuBois, mgr.).—The Minister's Daughters, 4; The Great Divide, 7, good company; Lena Rivers, 14; Peter Pan, 17.

Bijou (Geo. W. Carr, mgr.).—Moving pictures and illustrated songs continue to draw S. R. O. houses.

Fordon—Diamond Jack's Indian Show closed engagement 7, having played to good business during four weeks.

The famous Bedinis, circus riders, with the Ringling shows, will make their home in this city. They are on the Smith farm, Hurley avenue, with their beautiful horses.—CHARLES A. CHAPMAN.

NEW JERSEY

PATERSON, Dec. 14.—Ten days from date of issue will mark the close of another year, which speaking generally has been very prosperous for the workers in the amusement world, and this city comes under the general rule.

Not so long ago—about three years—all we possessed were two theaters, a high class house and a burlesque wheel spoke, now we can boast of four full fledged theaters, seven moving picture shows and an out-and-out amusement park during the summer months. Everything from amateur entertainments to Italian Grand Opera is now given during the theatrical season thereby satisfying the most exacting patrons of things theatrical.

The Opera house under the management of John J. Goetschius is our oldest house followed by Phillion's, afterward called Bijou, then Jacob's and at present the Folly, next in point of service comes the Empire and lastly the Lyceum. Butler, Jacobs & Lowry manage the Folly while the guiding hand at the Empire is A. M. Bruggemann (owner of Empire, Hoboken), and at the Lyceum, Francis J. Gilbert, the youngest of them all.

As to the moving picture establishments all honor is due Messrs. Peck and Anderson, they being the pioneers as regards the city in this line of amusement, which has grown to such large proportions. They first opened in a vacant store at 136 Market street, calling it the Grand, but business grew too large to handle in the space at their disposal, necessitating a change of operations; this change was effected when they secured the building at the corner of Smith and Main streets, which they now occupy as the Grand. Others in this line are the Gem, 136 Market street; the Star, 189 Market street; the Scenic, 298 Main street; the Pleasant Hour, 213 Main street; the Nicolet, 162 Main street, and the Palace, 122 Main street.

Fairyland Park, midway between Patterson and Passaic entertains the populace during the summer season with many pleasing exhibitions.

As to the circuits our theaters are on: Opera house, Julius Kahn and Klaw & Erlanger; Folly, Western Wheel; Empire, United Booking office; Lyceum, Stair & Havlin.

OHIO

CANTON, Dec. 14.—Grand (F. S. Love, mgr.).—The Lily and the Prince, 9; Too Proud to Beg, 10; The Minister's Son, 12; A Poor Relation, 13; The Choir Singer, 14.

Orpheum (Jas. F. Bahin, mgr.).—The Fantastic LaDelles, Equille, Leonard & Lester, Seymour Sisters, Sol. Berns and pictures.

Bijou (Frank Potts, mgr.).—Vaudeville and pictures to fair business.

Frank Reany, business manager of The Choir Singer, is taking his Christmas lay-off here this week.

Another five-cent moving picture show is to be opened here by local parties, making five in all. All report good business.—G. F. DORMAN.

FOSTORIA, Dec. 14.—Andes Opera House (H. C. Campbell, mgr.).—Dec. 3, The Gingerbread Man, S. R. O.; 5, The Volunteer Organist, good business; 11, Ezra Kendall; 12 and 14, Eagles Opera. The Isle of Nippon; 13, Lucia Moore in Alice Sit By the Fire.—C. L. RUCH.

OKLAHOMA

BLACKWELL, Dec. 14.—New Grand—Formal opening Nov. 13 with At the Old Cross Roads, business enormous; Hidden Hand, 28; Si Plunkard, 30; Cow Puncher, Dec. 5, good business; Lyman Twins, 11; Jane Corcoran, 13.—G. M. WARINNER.

PENNSYLVANIA

EASTON, Dec. 14.—Able Opera house (Chester H. Rice, mgr.).—For Mother's

Sake, 9, pleased fair audience; Lew Dockstader's Minstrels, 10, excellent to S. R. O.; What Women Will Do, 11, fair show and business; Brown from Missouri, 13, played to fair returns; Thorns and Orange Blossoms, 14, good performance and business; Yama, 16, proved to be one of the best musical attractions seen here this season, and played to excellent patronage; Yankee Doodle Stock Co., 17-21. Other repertoire companies to follow are Charles P. Champlin Stock Co., Himmelein's Ideal Stock Co., and Kirk Brown. Eddie Foy in The Orchid, and Sam Bernard in The Rich Mr. Hoggshelmer will appear here shortly, while a stupendous production of Quincey Adams Sawyer will be shown here Jan. 6. Bijou (Dehil & Sherman, mgrs.).—Moving pictures to good business week of 9-14.

Jewel (Rothleder & Schwalm, mgrs.).—Moving pictures continue to draw S. R. O. houses.

National (A. Tocce, mgr.).—Moving pictures and illustrated songs as a special feature by Elsie Fiske and Meyrl Breninger week of 9-14 to good business.

The Orpheum, a new theater which will be devoted to Keith & Proctor vaudeville under the direction of Wilmer & Vincent, will throw open its doors to the public Dec. 23. The building is of brick and stone, with an attractive and imposing front. The stage is 30x60 feet and is equipped with an asbestos curtain and strikingly beautiful scenery in harmony with the furnishings and equipments of the house. Every device known will be employed for the accommodation and safety of the patrons and actors. There is steam heat and perfect ventilation, easy seats and paintings and draperies and exits on every side of the house. The theater has a seating capacity of 1,380. Already attractive signs have made their appearance throughout the city announcing the opening. We earnestly hope that Wilmer & Vincent will achieve success in their new venture, and that Easton theatergoers will liberally patronize the new playhouse. JNO. L. SLETOR.

ERIE, Dec. 14.—Majestic theater (M. Reis, mgr.).—Dec. 7, The Lily and the Prince, with Miss Marguerite Blake as Angela, played and pleased a good house at both matinee and night; 12, Lonesome Town, Kolb & Dill will make their first appearance here; 14, Are You a Mason?; 10, Pittsburgh Orchestra, Emil Paur, director, Wladislaw Wyganowski, violinist.

Park Opera house (John L. Gilson, mgr.).—Week of Dec. 2, Rosabele Leslie and a splendid company made a winner, good business and pleased audiences; clever vaudeville acts; week of 9-10-11, The Boy With the Boodle; 12-13-14, Convict 999.

Family—Week of Dec. 2, Belmont & Fulton, whistling and imitation, very clever; Belle Verna, novelty change act,

Oldest in the Film Renting Business in America

Yet newest in methods and manner of meeting the present day demands of the moving picture exhibitor.

Such is the status of the

National Film Renting Co.

62 N. Clark St., Chicago, Ill.



Could an association of this kind be otherwise than a benefit to you?

Stop and Consider!

was well received; The Berbout Duo, singers and dancers, were certainly fine, and the moving pictures very good; week of 9, the manager offers the following bill: Freeman and his wonderful goats; Harvard Judge, equilibrist; the McCanns, comedians; Wm. G. Green, illustrated melodies, and the latest moving pictures.

The moving picture shows continue doing their good business, viz. Star, Grand, Edisonia, Alban, Lyric, Gem and Bijou, all are equipped with both electric pianos and resident players and illustrated song singers.—D. S. HANLEY.

BRADFORD, Dec. 14.—New Bradford (Jay North, mgr.).—Dec. 6, a benefit performance was given by the members of the Conrad stock company. Manager North donated the theater to the performers. They presented Grit, the Newsboy, to fair business; 10, No Mother to Guide Her, fair company and business.

Theatrum (H. R. Howard, mgr.).—Bill included Jack Gleason, Miss Nell Fish, moving pictures, illustrated songs; business good.

Peerless (N. A. Walker, mgr.).—Bill included Major John Whelan, Bert Hamer, pictures and songs; business good.—G. E. GOODMAN.

HAZLETON, Dec. 14.—Grand (Geo. Albert Haley, mgr.).—Dec. 5, The King of Tramps, fair business and show; 6, What Women Will Do, fair business; 7, Thorns and Orange Blossoms, good business; 14, Yama; 20, His Honor the Mayor.

Family (Harry Hersker, mgr.).—Dec. 16, week, Kelley Massey & Co., Clito & Sylvester, Four Sullivans, Dawson & Whitfield, William Shallas and pictures; good business prevails.

Bijou Dream (L. A. Fiderius, prop.).—Good business with pictures and songs. Penny Arcade (Wagner & Roberts,

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props.).—Doing great business.—F. W. McCONNELL.

SOUTH CAROLINA

CHARLESTON, Dec. 14.—Academy of Music.—Thomas Jefferson in Rip Van Winkle, week of Dec. 9.

The people of Charleston have been literally flocking to the moving picture shows, several of which deserve special mention.

Wonderland (Riddock, mgr.).—Has had

the services of Miss Alston with music. The Theatorium, under its efficient managers, are offering the usual high-class entertainments, and Mr. Heath renders appropriate selections; the Edsonia, James Sottile, owner, one of the highest class places of its kind in the south, is beautifully fitted up, and has the services of the First Artillery band; McDonald, baritone, formerly with Neilson's English Opera company, nightly renders selections.—EDWIN J. BLANK.

TENNESSEE

KNOXVILLE, Dec. 14.—Staubs (Fritz Staub, mgr.).—Dec. 9, Miss Ethel Barrymore in Her Sister; 11, Cupid at Vassar; 12, Creston Clark in The Power that Governs; 14, Forty-Five Minutes from Broadway; next week Francis McMillan, violinist, Paul Gilmore in The Wheel of Love, Henry B. Harris in The Lion and the Mouse. Mr. Staub will have special attractions for the holidays.

The Auditorium Rink has specially good bookings for the holidays. This week great interest is manifested in a straw hat turkey party. Edward Hoddy, the great aerial gymnast, all this week.

The moving picture theaters are all doing well. Mr. O. C. Phillips has been fortunate in retaining the Robert Robinson Co. (V. L. Granberry, mgr.) for extended engagements. The company has given great satisfaction in their playlets. As a burnt cork artist, Mr. Granberry is a wonderful success.

The Crystal (Scott Leslie, mgr.), the Lincoln (Arthur DeArmond, mgr.), and Wonderland (John Geter, mgr.), are all doing well.

TEXAS

DALLAS, Dec. 14.—The best week of the season was enjoyed by Dallas theatergoers last week when the Time, the Place and the Girl opened Monday with two performances. John E. Young in the leading role was delightfully funny. Grace George in Divorçons followed with three performances and was greeted by large and enthusiastic audiences; W. A. Whitecar closed the week in An Old Sweetheart of Mine.

The bill at the Maestric this week includes the headliner Wm. Innman & Co., in Recognition; Anna Doherty, the Aherns, aerobic act; the Four Dancing Harries; Francelli & Lewis.—E. A. A.

ORANGE, Dec. 14.—Orange Theater (Jack Auslet, mgr.).—Hans Hansen, Dec. 7, pleased fair house; Human Hearts, 12; Josh Spruceby, 16; Chas. B. Hanford, 17; W. A. Whitecar, in An Old Sweetheart of Mine, 18; Labadie's Faust, 19; A Message from Mars, 21; Ma's New Husband, 26; Josh Simpkins, Jan. 1, Texas Steer, 2.

Manager Auslet has closed the Maestric theater until after the holidays.—J. A.

GAINESVILLE, Dec. 14.—Brown's Opera house (Paul Gallia & Son, mgrs.).—Leo Adde's Olympia Opera Co., 25, good house, disappointing performance; Way Down East, 27, pleased good house; Zeke, the Country Boy, 28, fair house and Co.; Clansman, 29, fair house and Co.; Amelia Bingham in A Modern Lady Godiva, 2, excellent Co., fair returns; Barlow & Wilson Minstrels, 3, poor house, fair Co.; W. A. Whitecar, 5, fair house, pleasing performance; Edwin Barrie stock Co., 7-14. Auditorium Skating Rink (H. Edmundson, mgr.).—With ideal weather this rink

is enjoying a liberal share of patronage. Music is furnished by Boyer's band of fifteen pieces.

The Great Parker Amusement Co. are furnishing attractions for the Fireman's Free Fall Carnival this week, 2-7, and are having a fairly good run of business. The Parkers Shows are all clean, up-to-date and entertaining.—BURDY.

VIRGINIA

NEWPORT NEWS, Dec. 14.—G. B. A. Booker, manager of the Academy of Music, has installed a first-class moving picture machine, and beginning with last Saturday a moving picture show is being given except on night of a regular booked show. Mr. Booker, who has been manager of the Academy for some time believes that the theater will be made a popular place hereafter, there being no "dark nights."

During the theatrical season an average of two shows a week come to this city, and in order to keep things moving, Manager Booker has inaugurated this show. It will be continuous performances each evening from 7:30 to 10:30 o'clock with a special matinee on Saturday, Dec. 10. Coming Thro the Rye with Frank Lator.—SAM TUCHSCHER.

WASHINGTON

TACOMA, Dec. 10.—Tacoma Theater (C. H. Herald, mgr.).—Sarah Truax, in The Spider's Web, drew well, 1-2; Holy City, 3, fair house; Quincy Adams Sawyer, 5, well received; Maude Fealy, in The Stronger Sex, 6-7, enthusiastic reception. Savvy (P. Geourty, mgr.).—Dec. 8, How Baxter Butted In, Gorton stock company. Star (Jos. McCabe, mgr.).—Dec. 8, The White Caps, Star stock company. Crystal (J. W. Timons, mgr.).—Gaiety four, headliners; Coleman & Mexis, John F. Chick & Co., B. B. Vincent, Flood Sisters, Song III, George Jones and Crystal Biograph.—F. K. HASKELL.

WISCONSIN

OSHKOSH, Dec. 14.—Grand (J. S. Williams, mgr.).—The American Stock Co. presented The Black Hand to two big houses, 8; Wyoming, 15.

Bijou (F. W. Jenks, mgr.).—High class vaudeville. Bill for 9 and week includes Creio, Joseph J. and Myra Davis Dowlings, Geo. Armstrong, McCune & Grant, Geo. Melchow and moving pictures, to capacity business.

Happyland (J. C. Ford, mgr.).—Return engagement of The Passion Play to big business.—T. R. VAUGHN.

FOND DU LAC, Dec. 14.—Boyle (P. B. Haber, mgr.).—Week of Dec. 9, American Stock Co. in repertoire, good company and fair returns.

Idea (O. J. Vollest, mgr.).—Dec. 9, J. C. Nugent in The Absent Minded Beggar, Chris Lane, monologist; Goodwin Sisters, harmony singers; W. E. Harvev, illustrated songs; Elliott Nugent and Baby Ruth, and moving pictures; pleasing full house.

Royal.—Moving pictures and illustrated songs to good business.—OSCAR J. VOLLEST.

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CORRESPONDENCE

(TOO LATE TO CLASSIFY.)

DELAWARE.

WILMINGTON, Dec. 14.—Grand (J. Leonard Johnson, mgr.).—Dockstader pleased a large and fashionable audience, 6; A Pair of Country Kids, 7, fair house; Dec. 9 and week, the Murray & Mackey Co. in repertoire.

Garrick (W. L. Dockstader, mgr.).—9, and week, George Whiting and the Mel-nott Twins; Julia Redmond & Co., the McNally Troupe, Emerson & Baldwin, the Four Dixie Belles, Milt Wood, Delmore & Onida, Charles Farrell, Kinetograph. Good returns last week.

Lyceum (Dan Humphries, mgr.).—9-11, Eight Bells; 12-14, The Oyster Man; house dark 16 and week. Russell Brothers did well 5-7, and have moved on to New York for a week's stay.—M. HOWARD LESTER.

GEORGIA.

SAVANNAH, Dec. 14.—M. A. Moseley's Co., The Sweetest Girl in Dixie, was the only Co. that filled their engagement at the New Savannah theater this week, pleased a good house.

Fred G. Weis, manager of the Savannah theater, was advised of the burning of the Houston theater at Houston, Tex., which is owned by the same Co. owning the Savannah house. Mr. Weis was formerly manager of the theater.

Savannah has been the resting-place for many stranded performers who are slowly drifting back to the "Actors' Mecca"—Broadway.

ILLINOIS.

ALTON, Dec. 14.—Temple (W. M. Sauvage, mgr.).—East Lynne, Dec. 4, good house, fair satisfaction; 6, A Woman of Mystery, good performance, fair business; 7, Black Crook, Jr., burlesque; capacity business; 8, Under Southern Skies, pleased two good houses; 13, The Girl Over There; 14, Charley Grapewin in The Awakening of Mr. Pipp; 15, Irish Pawn-brokers; 21, Billy the Kid.

Lyric (W. M. Sauvage, mgr.).—Last week's business big, pleasing bill; this week the best bill of the season, includes the Cycling Zanzas, Duncan & Clark, Meyers & Rosa, Richards & Grover, business continues good.

Milt Gotthold, business manager for the Central Under Southern Skies Co., spent last week here. The company lays off in Cairo until Dec. 25.

The Elks Lodge of this city held a smoker Dec. 6. The Girls in Red, Maud Garmella and Stewart & Keeley were on the program as well as Mr. Gotthold. Prof. Sherman furnished the music during the evening.—J. H. ISLEY.

QUINCY, Dec. 14.—Empire (Chamberlain & Harrington, mgrs.).—Painting the Town, Dec. 8, two big houses; East Lynne, 9; Fiddlers Contest, 10; Isle of Spice, 11; DeWolf Hopper in Happyland, 13.

Bijou (Patrick & McConnell, mgrs.).—Good bill composed of Fields, and Hanson Musical Comedians, Baker & Gormley, comedy acrobats; Leonard & Drake, comedy sketch; Charles H. Sanders, monologist; illustrated song by J. V. Mitchell and Bijougraph; capacity business.

Nickelodeon (D. A. Frew, mgr.).—Moving pictures and illustrated songs, nice business.

Lyric (Richard & Wittstein, mgrs.).—Moving pictures and illustrated songs, good business.

Miss Leonora Dotson, a clarionist, and Miss Vendetta Earl, an accomplished cellist and pianist formerly with Under Two Flags, are in the city and intend to organize a ladies' orchestra.

Harry Griffin, the gymnast and former member of the Leffel Troupe, has left for the east to enter vaudeville.

Moran and Meyers, singers and dancers, who are playing the Keith & Procter Circuit, while on their way to Denver, spent Sunday in the city.—H. E. HAMMERSCHMIDT.

CHAMPAIGN, Dec. 14.—Walker Opera House (Sam Kahl, mgr.).—Dec. 10, The Sping Chicken; 11, Father and the Boys; 12, The Irish Pawnbroker; 14, The Squaw Man.

Crescent (Sam Surazal, mgr.).—Week Dec. 9-14, The De Comas, acrobats; Carberry & Stanton, comedians; Grace Arnold, songs and change artist.

Incorporation papers for the Illinois theater company at Urbana have been submitted to the secretary of state and the full amount of the assessments has been called from the subscribing stock holders. Edward Ren, manager of the Commercial Club band of this point, will manage the new theater.

Illinois theater (Emil Lochr, mgr.).—Moving pictures and illustrated songs.—L. F. WINGARD.

IOWA.

IOWA CITY, Dec. 14.—Coldren (Ray Swan, mgr.).—Dec. 2, What Happened to Jones, cancelled, company quarantined at Rock Island; 3, The Beggar Prince Opera company presented Fra Diavolo; the production deserved capacity patronage; 6, Hooligan in New York. Earl Kern playing the title role, deserves much praise. He received his part the day before at noon and played it in a manner which pleased his small but enthusiastic audience; 7, The Isle of Spice, an exceptionally bright and snappy comic opera

troupe. John Wylie as the king of Miobar, Harry Williams and H. B. Watson as naval deserters kept the audience in continual laughter. Chas. Purchase scored a hit with his song, "Dreaming." Dec. 9-14, all week, the Flints; 16, Louis James Merry Wives of Windsor; 20, The Britons, moving pictures; 23, The Ramblers; 25, Queen of Chance; 26, The Clansman; 27, The Man of the Hour; and 28, We Are King.

Nickelodeon (T. A. Brown, mgr.).—Scored a big run with 2,000 feet film.

Bijou Dream (Mr. Pollock, mgr.).—Good moving pictures and pleased patrons.—J. E. BURGY.

FORT DODGE, Dec. 14.—Midland (Wm. Dermer, mgr.).—A Millionaire Tramp, 2, fair house, show mediocre; Stetson's Uncle Tom's Cabin, 4, good house and fair show; Little Johnny Jones, 6, best house of season, show satisfactory; Uncle Josh Jenkins, 7, fair house, fair performance. Band shows are getting exceedingly numerous in this state, no less than three out of four shows this week carrying bands.

Empire (Leo. Bernstine, mgr.).—Good pictures and illustrated songs. The crowds continue to be enormous. Three shows a night are given and on Saturday and Monday nights four shows are the rule.

Delight (H. P. Spencer, mgr.).—This resort is nearing completion and will be formally opened, 12. Mr. Spencer has obtained a splendid location in the heart of the city in a new building recently constructed.

Miss Frankie Savage, a chorus girl member of the Little Johnny Jones company, was taken sick in this city, but has recovered sufficiently to rejoin the company.—KING E. BEAL.

OHIO.

DAYTON, Dec. 14.—Business continues good at the various houses. Grace Cameron in Little Dollie Dimples made a great hit and played to big audience. Robt. Edison in his new play, Classmates, was greeted by a large audience, while Nat Goodwin in In Mizouri, showed to a small crowd. The Red Mill Co. did not take any surplus funds away with them. With Montgomery and Stone missing the play is tame. This week the attractions are good.

National (Gill Burroughs, mgr.).—A. W. Woods presents Broadway After Dark, with a good company, headed by Harry Fields and Mildred Stoller; 12-14, Miss Vivian Prescott in her latest success, Wild Nell, a Child of the Regiment.

Victoria (Claud Miller, mgr.).—12, Kubelik, the great Bohemian violinist; 14, Jos. & W. W. Jefferson, the classic comedians, in The Rivals.

Lyric.—Max Hurtig offers another bill replete with novelty and interest. One of the best attractions is Mme. Etolie and her troupe of trained horses; Edward Hafford & Mantell, Pantzer Trio, Eleanor Falke, Shrode & Mulvey, Elmer Tenley, J. Oren Donovan.

The Magic.—Business still continues good at this cozy little place, a number of new attractions being put on every week.—BRUCE G. MERRIMAN.

YOUNGSTOWN, Dec. 14.—Grand Opera house (Jos. Schagim, mgr.).—Joseph Santley in Billy the Kid, 2-4, good business; Broadway After Dark, 5-7, big business; A Child Shall Lead Them, 9-11; A Fighting Chance, 12-14.

Park (A. C. Irons, mgr.).—The Man of the Hour, 2, delighted big house; Carl W. Cook stock company, 3-7, poor business; Ole Olson, 9; Poor Relation, 10; Minister's Son, 12.

Temple (Frank Sombeck, mgr.).—Continues vaudeville, good business.—H. F. OLMSTEAD.

TEXAS.

FORT WORTH, Dec. 14.—Majestic (Mullally & McDonald mgrs.).—Week of Dec. 2; Kurtis & Busse; Helen Adair; Pete Baker; Williams, Thompson & Co.; Maj. Doyle; Zarrell Bros.; good business.

Lyric (Geo. W. Barnhart, mgr.).—Week of Dec. 2; Zech & Zech; Palmer & Dockman; Wallace B. Goodwin; Clarence Abl. Good bill and business.

Greenwall's Opera house (Mitchell W. Greenwall, mgr.).—Dec. 3, The Time, the Place and the Girl, good business; 4, Amelia Elingham in A Modern Godiva, excellent business; 5, Madam Schuman Hark, good business; 6, An Old Sweetheart of Mine.—F. D. GWYNN.

WEST VIRGINIA.

WHEELING, Dec. 14.—Court (Edward L. Moore, mgr.).—Maude Adams in Peter Pan, 2-3, three performances, large business; At Yale, 5, fair audience; Virginia Harned in Anna Karenina, 6, good house; The Jeffersons in The Rivals, 6-7, three performances, good business; The Hon-eymoon, 20; Ben Hur, 23-28.

Grand (Chas. A. Feinler, mgr.).—A Child of the Regiment, 2-4; The Flaming Arrow, 5-7, capacity; The Way of the Transgressor, 16-18; A Fighting Chance, 19-21.

Wonderland (Harry W. Rogers, mgr.).—Collins and Ballard Holmes and Holletson, Bristow and Warner, Jap Rentfrew and Louise Jansen, Mack Bros. and the Three Herberts to large crowds.

Bijou (Geo. Shafer, mgr.).—Three changes of programme per week. Toki

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CORRESPONDENCE (TOO LATE TOO CLASSIFY.)

SEATTLE.

BY ROY L. COSSAR.

SEATTLE, Dec. 10.—The shows of last week were of high class and the theaters did a proportionately large business. Max Figman, a western favorite, played to capacity at the Grand Opera house in The Man on the Box, and Snitz Edwards & Co. in The Rollicking Girls had S. R. O. at the Seattle. The late money flurry has caused no decrease to any extent in the attendance at the theaters of this town.

John W. Considine, of Sullivan & Considine, the western theater magnate, has just contracted to get the Orpheum circuit vaudeville for all of the territory north of Frisco, and expects to book Orpheum shows in the near future in Butte, Spokane, Seattle and Portland. This contract on the part of Mr. Considine insures to Seattle the same high quality of vaudeville that for years has been enjoyed by San Francisco, Los Angeles, Kansas City, Omaha and Minneapolis.

The shows for the week of Dec. 2 included: Grand Opera house (John Cort, mgr.).—Max Figman in The Man on the Box. Week of Dec. 8, Maude Fealy in The Stronger Sex.

Seattle (Russell & Drew, mgrs.).—The Rollicking Girls; week of Dec. 9 Land of Nod.

Lois (Alex Pantages, mgr.).—The Ensign. Week Dec. 8, Clay Clement in The New Dominion.

Third Avenue (E. A. Taylor, mgr.).—Married Life pleased the patrons; week of 8, Camille.

Coliseum (D. G. Quverarity, mgr.).—The Onetti Sisters were the headliners, and the program included La Balle Estrallita & Garcia, Gracey & Burnett, Preston Kendall, Jack & Bertha Rich, Hammond & Forrester, Eddie Roesch and motion pictures; week of Dec. 8, the Ameer Abou Hamad Troupe; Eddp Family, Three Keltons, and several holdovers.

Pantages (Alex Pantages, mgr.).—Lucetia's Leopards, Rusticana Trio, Davis & Walker, Coleman and Mexis, Gillihan and Brocece, Baroness Von Ziebar, Arthur Elwell, Pantagescope.

Star (F. H. Sounellian mgr.).—Lewis & Lake Comedy Co. in The New Judge; Olio; Nellie Martini, the Musical Belles, Cole & Cole, Roy McBrain, motion pictures.

Orpheum (W. J. Morgan, mgr.).—Vaudeville, illustrated songs and moving pictures.

Family (John North, mgr.).—Vaudeville and moving pictures.

Shannon (J. T. Shannon, mgr.).—Vaudeville and moving pictures.

Oliver (A. W. Traggard, mgr.).—Moving pictures, business good.

Odeon (W. Oro, mgr.).—Illustrated songs and moving pictures.

Bijou (H. O. Allen, mgr.).—Illustrated songs and moving pictures.

Gaiety (E. M. Gonsalvas, mgr.).—Motion pictures and songs.

Nickelodeon (F. Cardell, mgr.).—Songs and moving pictures.

PORTLAND.

BY LARRY LARIMORE.

PORTLAND, Dec. 10.—Matters theatrical are settling down to a steady gait after a strenuous week of work for the managers of the different houses. The tight money market gave them quite a scare, but liberal patronage of the public relieved the strain notwithstanding the panic cry of many.

Helig theater.—Marie Cahill in Marrying Mary pleased big houses Dec. 3-4-5; Sarah Truax in The Spider's Web, 6-7-8; Fritz Scheff in Mlle. Modiste, 9-12.

Marquam Grand.—The San Francisco Opera Co., in Said Pasha, good business.

Baker.—The Baker Stock Co. pleased patrons with The Daughter of Men, this week Sag Harbor.

Empire.—Ben Hendricks in Yon Yonson had them laughing; this week, The Holy City.

Lyric.—The Allen Stock Co. pleased good crowds in All Due to Diana.

The Star.—The James Boys in Missouri, fair business.

Pantages.—Strong vaudeville bill. Three Azards, acrobats; Dancing Davy; Hall & Colborn, dancing Swedes; Bell Gordon,

bag puncher; Anna Moore, cowboy girl, and F. G. Baur, tenor; fine business.

Grand.—The Five Bellatzer Sisters in a big acrobatic act; Sam Goldman, comedian; Brennan and Downing, sketch team; Howard and DeLeon, hand balancers; George Smedley, king of strings; the American Duo, and Joe Thompson; fine business.

Y. M. C. A. Hall.—Dec. 11, Slayton Jubilee Singers.

The Old Tomlinson Band is to be re-organized. J. R. Tomlinson retains management; it will be strictly a concert band of thirty-five to forty pieces. It is the intention to make this band the leading band of the Pacific northwest.

Wm. Barnard, stage director of the Baker theater, has been transferred to the Baker at Denver. John Sainspolis is to succeed him.

The Orpheum circuit will open in Portland in the next couple of weeks, with its home at the Grand, announces Manager James H. Erickson of the firm of Sullivan & Considine. By the terms of a contract signed a few days ago in New York by Manager John W. Considine and the Orpheum circuit people, the Seattle vaudeville magnate controls the Orpheum vaudeville for all of the territory north of San Francisco and west of Minneapolis. Manager Considine says he will at once commence booking Orpheum shows in the cities of Butte, Seattle, Spokane and Portland. In each of these cities Sullivan & Considine have two more theaters already, so that no delay will be experienced because of lack of houses.

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EARL V. D. BROWN

Manager The Brown Grand Theatre
(A Theatre, not an Opera House)

CONCORDIA - - KANSAS

The Grand Opera House in Butte, the Columbia theater in Spokane, the Coliseum theater in Seattle, and the Grand in Portland, will become the home of advanced vaudeville, while the attractions they now are playing will be transferred to the Family in Butte, the Washington in Spokane, the Star in Seattle and the Star in Portland.

MEMPHIS.

BY HARRY J. BOSWELL.

MEMPHIS, Dec. 14.—Matters of a theatrical hue were much brighter in this city the past week than ever before, everything going with a snap and a vim that was very noticeable. Monetary conditions here have readily improved and one would scarcely believe that a "panic" had the whole country in its grasp. The Bijou and Lyceum both had splendid audiences throughout the entire week, and the programs offered were far above the ordinary.

The press dispatches announcing the suicide of Clara Bloodgood had the effect of throwing a temporary damper over the various members of the different theatrical troupes playing here. Miss Bloodgood had hundreds of friends in Memphis among theater-goers and was extremely popular. The last time she played here she entertained a small coterie of personal friends at the Hotel Gayoso one night. During the conversation at that time, the actress stated that she was satisfied that before the present year was out the public would experience a panic.

Whilst talking on this subject, Miss Bloodgood stated that she had several thousand dollars tied up in such a manner that if the panic failed to materialize she would make a snug sum of money, but which, if trouble came, she would lose. Taking these incidents into consideration, it would appear that her financial losses, especially through the suspension of the Knickerbocker Trust Company, of New York, might have had something to do with her mind's derangement.

At the Lyceum, Monday night, Grace George will be seen in Divorcons. Tuesday and Wednesday nights and Wednesday matinee, the bill to be offered will be Forty-five Minutes from Broadway, whilst on Thursday night, the attraction will be Schumann-Heink. The week at that popular playhouse will close with The Prince of Pilsen on Friday and Saturday nights and Saturday matinee.

The offering at the Bijou for the current week is one that will attract great attention. It is one of those old-time red hot melodramas, a sort of knock-down-and-drag-out affair, but the sort that catches the people and that it will increase greatly box office receipts for the Bijou management cannot be denied. It is Lincoln J. Carter's Bedford's Hope. It runs for the entire week.

The new Orpheum, formerly the Grand Opera house, under the management of Max Fabish, will open its doors for the first time this season next Monday night. Advanced Vaudeville is billed.

MINNEAPOLIS.

BY ROBERT BLUM.

MINNEAPOLIS, Dec. 14.—The Metropolitan has been experiencing a heavy sale of seats for the special return engagement of Adelaide Thurston, who is appearing at that playhouse this week in her very successful offering. The Girl from Out Yonder. Otis Skinner, in his new vehicle, The Honor of the Family, plays a half-week engagement at this theater beginning Dec. 12, and bookings for the near future are The Squaw Man, Fritz Scheff in Mlle. Modiste, W. H. Crane in Father and His Boys, and De Wolf Hopper in Hanpyland.

Lena Rivers, the dramatization of Mary J. Holmes' well known novel, is drawing large audiences at the Bijou, and is a production well worth the witnessing. Miss Beulah Poynter, the well-liked and capable emotional actress, is cast in the title role, which she handles very admirably. The play owes much of its interest to the cleverness of the characters

exemplified and the atmosphere surrounding the scenes.

The Christine Hill stock company is putting on melodrama at the Lyceum this week in the shape of Doris, which not only contains many thrilling and exciting climaxes, but also a beautiful love story, around which the plot is woven. The title role is excellently portrayed by Miss Edna Archer Crawford, and Miss Christine Hill is worthy of much commendation for her work as Martha Crawley. Beginning Dec. 15, this company will offer another play written by a Minneapolis woman, namely, At the Foot of the Throne, by Mrs. B. A. Armstrong. This is a dramatization of the story of Joseph from the Old Testament of the Bible, and promises to be very successful.

Patrons of the Unique are this week enjoying a varied and entertaining bill, which is headed by an old-fashioned playlet entitled Mandy Hawkins, by Mr. and Mrs. Danny Mann. The Four Brown Brothers and Doc Keally, who render fine selections on all manner of musical instruments, and Paul Stevens, who, with only one foot, does more startling stunts on the slack wire than most wire artists do with both feet. J. Bernard Dyllin gives a monologue which is entertaining.

Toma Hanlon, famous as a singing and dancing prima donna, heads the Strolling Players company, which is packing the Dewey every performance this week. Miss Hanlon has the reputation of being better able to wear boy's clothes than any woman on the American stage and she is pleasing both in personality and work.

The Orpheum offers a varied bill for this week, headlined by May Ward and her Dresden Doll Girls, who present a pleasing song and dance act. The bill also includes the Six Glinserettis, acrobats; Canfield and Carleton in novelty entertainment; Bartholdi's Cockatoos; Lucy and Lucier in an amusing sketch; Joe La Fleur in athletic work, and Chinese Johnny Williams in a burlesque conjuring act. The kinodrome has an interesting set of motion pictures.

The Gem Family, under the management of A. J. Kavanagh, reports business as good. This theater offers continuous vaudeville, motion pictures and illustrated songs.

Manager J. B. Schmidt, of the Scenic theater, reports business as all that could be desired.

BOSTON.

BY PETER S. McNALLY.

BOSTON, Dec. 14.—The year just ending will always be regarded by Boston theater managers and the directors as one of the more prosperous ones.

There hasn't been a theatrical failure at any of the amusement places during 1907 and the business, in most instances, eclipsed all the previous years. That Boston is one of the big theater cities, or, to use the expression of the profession, "a great show town," has been amply proven by the business of this year. And that the Hub appreciates good things—and that the public, if given "the goods," will pay out its money has been demonstrated beyond question.

Whether or not the directors of the amusement world over in New York woke up to the fact that Boston should be properly catered to or the Boston managers demanded better bookings I am not prepared to state, but it may be said that the attractions generally at the theaters the current year have been better than in the past.

Results Most Gratifying.

Results—a well satisfied public, happy managers, gratifying patronage, comforts and conveniences at the theaters improved, everybody—managers and theater patrons—on splendid terms with each other, general sentiment regarding amusement resorts healthy and friendly.

It has been a great year—it has been greater than that—it has been a superlatively gratifying year to everybody concerned with the theater.

I know that the same conditions have not prevailed everywhere, which probably accounts, in a great measure, for the re-

grets of the player-folk generally upon leaving Boston.

Lillian Russell is Greeted.

Lillian Russell came to town this year—she opened at the Hollis Street theater in Wildfire to an audience which, figuratively speaking, hung from the chandeliers. Hers was not only a reception, or even an ovation—it was bigger, more demonstrative than the usual "ovation" accorded to theatrical stars—it was a royal welcome. There was no mistaking its heartiness—it was a once-in-a-lifetime sort of thing.

And the pity is that her engagement in Boston is for one week only—it's like a sniff of cooking venison on a winter's day to the starved hunter returning to camp. But she will probably return to Boston ere long—that's a promise held out to those who hunger for a glimpse of the human goddess. She is an actress and of marked ability—she has proven that to exacting, critical Boston.

Will Archie an Artist.

And her company is a capital one in every particular. Will Archie, the diminutive comedian who appears as Bud, the stable boy, is unquestionably the greatest of the little folk on the American stage today—he is, in truth, an artist. Rumor has it that next season he will be starred in Wildfire with enlarged possibilities for a display of his versatility.

There is authority for the statement that Miss Russell and Wildfire will sail for London in May for a short season at one of the principal theaters in the metropolis of the world.

Opera Attracts Crowds.

The San Carlo Grand Opera company inaugurated a three weeks' season at the Majestic theater last evening, the house being crowded with a brilliant audience. The press of this morning is lavish in its praises of the company generally.

Graustark is the attraction at the Boston theater; Edgar Selwyn, in Strongheart, at the Globe; The Hypocrites continues at the Park; Aida is the operatic attraction at the Castle Square; Montgomery and Stone, in The Red Mill, at the Colonial; The Candy Kid at the Grand Opera house; The Orphan and the Heiress at the Bowdoin Square and variety and burlesque at the Old Howard, the Columbia, the Palace and the Lyceum theater.

High class vaudeville is packing the Tremont theater and Keith's and the Orpheum, with the same class of entertainments, are doing a gratifying business.

Austin & Stone's and the Bowdoin Square museum, the Nickelodeon, and the various moving picture shows, the Premier, the Unique, the Star, the Hub and others are thriving.

Archie Gets Golf Sticks.

Will Archie, "America's midget comedian," of Lillian Russell's company, was presented yesterday with a miniature set of golf sticks, made of ebony and gold, by a party of Boston friends with whom he played golf on the Brae Buren links during a three weeks' visit to Boston a year ago. The presentation was made by Mr. Joseph Mooney, brother-in-law of the late Dan Daly. A dinner at Brightman's Hotel followed and the customary mirth prevailed.

Nat Goodwin comes into his home town next Monday. He opens at the Hollis Street theater. He will spend Christmas at his father's home.

Walter Reid, of Brookline, formerly of Washington, D. C., has written a pastoral sketch entitled, Wisteria, which will be presented shortly on the vaudeville circuit. Mr. Reid has been a contributor to several of the leading magazines for the past few years, but at present is devoting his entire time to theatrical work.

F. Gilbert Edge, an artist on the Boston American, is collaborating with Charles S. O'Neill, a well-known newspaperman of this city, upon a three-act musical comedy. Joseph Willcombe, formerly a New York journalist and at present a prominent stock operator, will write the lyrics. The score will be by William T. Toulé, well known in musical circles in New England.

Laurie Ordway, the English comedienne and a purported cure for the "blues," is booked solid for the season.

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ST. PAUL

BY JACK BARRETT.

ST. PAUL, Dec. 14.—The financial condition is regaining its equilibrium with the result that all the local playhouses are regaining their old-time patronage.

Otis Skinner, in his latest success, The Honor of the Family, played to good houses at the Metropolitan the first half of the week. Miss Percy Haswell (Mrs. Geo. Fawcett) is Mr. Skinner's leading lady and a St. Paul favorite. Her support to Mr. Skinner and her histrionic abilities add much to the success of the piece.

Adelaide Thurston, a Minnesota girl and another local favorite, duplicated her former receptions in The Girl from Out Yonder, the latter half of the week. Jos. E. Howard and Mabel Barrison, in The Flower of the Ranch, will open Sunday night.

Parted on Her Bridal Tour, a Laura Jean Libbey play, is drawing large and enthusiastic audiences at the Grand this week. Elizabeth Roth, the leading lady of the piece, hit upon a decidedly novel way of meeting in person the feminine portion of her audiences by receptions on the stage after her matinee performances. Dainties and delicacies of the season were served and each guest departed with a souvenir photograph of the hostess. Next week, Harry Clay Blaney in The Boy Detective.

The Orpheum offers a diversified and entertaining bill this week. Eugene Fougere, Parisian sensation, heads the bill and is fairly well received. A Night with the Poets is without doubt the most interesting and entertaining sketch seen at this house this season. Matweef-Hugostan Troupe of Russian dancers and acrobats are pleasing; Webb's seals and sea lions win rounds of applause; Berry & Berry present an amusing musical turn; the Christie Duo are well received; and the Kinodrome closes the bill.

The Nightingales, a musical comedy burlesque aggregation, are pleasing large and enthusiastic audiences at the Star this week. Next week, The Kentucky Belles.

Elmer Jerome in his excruciatingly funny monologue, heads the well balanced offering at the Windsor this week.

Courtright & Dudley, in a travesty of Camille, head the bill at the Majestic this week. Other meritorious acts are Herschall's trained dogs; Rose Holmes, illustrated solos; McLinn Bros., comedy acrobats; Seamon & Burns, singing. The Cameograph closes the bill.

The Lyric, Crystal Family and Unique are pleasing their patrons with entertaining motion pictures and songs.

COLORADO

DENVER, Dec. 14.—The present week

in the amusement line, taken as a whole, does not come up to the standard; probably on account of the Christmas shopping.

At the Broadway last week we had James T. Powers and his fine company, including Clara Palmer, who gave us the delightful musical comedy, The Blue Moon. This week we have The Heir to the Hoorah, seen last year at the downtown playhouse. Next week the house will be dark and Christmas week we are to have Geo. M. Cohen's Musical Comedy, George Washington, Jr., with the popular comedian, Frank Daniels, to follow.

On the occasion of its second visit here Checkers was presented at the Tabor Grand Opera House, the house being sold out for every performance. This week we have Richard Carle's success, The Mayor of Tokio, with John L. Kearney as Marcus Orlando Kidder. Next week Buster Brown and his dog, Tige, to be followed by The Red Feather.

The Orpheum has a very good show this week and is playing to the usual packed house. Maude, the original hee-haw mule being the headliner this week, while Rose Coghlan will occupy the stellar position next week.

The Baker Stock Co., with Franklin Underwood and Rosa Stockwell, will present The Girl I Left Behind Me, this being the seventh week of stock work at this show house.

Melodrama still prevails at the Curtis, where The Royal Slave is playing this week.

The Majestic Theater, the new vaudeville house of the Sullivan-Considine circuit, will be opened Monday evening, Dec. 23, with Max Fabish, formerly of the Orpheum as the resident manager. If the house is a success, Max will certainly be the cause of it, as he has a host of friends here.—R. E. W.

OMAHA

BY SAM E. SMYTH.

OMAHA, Dec. 14.—Well-filled houses, and in some instances "capacity," do not reflect the ugly grimace of hard times supposed to be mirrored on the theatrical horizon by the present "hand made" financial flurry. Omaha theaters, and, in fact, the theaters of the west in general, have not felt the baneful effects as have eastern sister cities.

Miss Adele Ritchie, in Fascinating Flora Dec. 8-11, at the Boyd, proved the truth of the title of the play; Adele is, was, and ever will be fascinating. Dec. 12-14, Checkers, pleased good houses. Every "move" in the lines was "crowned" with applause.

At the Orpheum, week Dec. 14, Etienne

Girardot, the original Charley's Aunt, in A Game of Cards showed he had lost none of his old-time ability. Others in the bill were Les Amatis, Dumond's Minstrels, Three Voscarys, Four Parros, Adolph Zink (formerly with Jerome Sykes in Foxy Quiller), La Toska, and the Kinodrome.

Wright Huntington, week 8-14, in A Stolen Kiss, at the Burwood, was a favorite. Lillian Reed & Co., Donovan & Arnold, De Graw Trio, May Hamilton, Earl G. Hicks, and the pictures made up a good bill. It is rumored that this is the last week of vaudeville at this house.

Wood & Ward, in Two Merry Tramps, Dec. 8-11, at the Krug, proved a merry concoction. Anita, the Singing Girl, drew well.

Prof. Albert Waltz was the attraction at the Auditorium roller rink, Dec. 8-14. The little rollers are carrying many happy persons these days.

The Jewel (M. P. House, mgr.).—Presented The Life and Passion of Christ to big business week 8-14. Grayson certainly coins the wampum.—SAM E. SMYTH.

ILLINOIS.

SPRINGFIELD, Dec. 14.—Chatterton Opera house (Geo. W. Chatterton, mgr.).—Otis Skinner in The Honor of the Family, Dec. 3, business fair; At Cripple Creek, 4, fair returns; George Adams in Humpty-Dumpty, 5, business poor; The Clansman, 7, good business; No Mother to Guide Her, 8, business fair; Frank Daniels in The Tattooed Man, 9.

Majestic (E. J. Karno, mgr.).—If there is a money panic, you never could tell it by going to the Majestic. Standing room is at a premium. Just Out of College, Dec. 5-7, stood them up and packed them in; Jessie Mae Hall in The Cutest Girl in Town, Dec. 8-9, S. R. O.

Gaiety (Burton & Smith, mgrs.).—This popular theater continues to do a good business and Mr. Smith says he didn't know anything about a money panic. Week of Dec. 9, Arthur Deming, the white blackbird; Bryant & Saville, musical comedians; Lamb's Manikins; the celebrated Most Children; Henderson & Ross, bounding rope comedies, and the Kinodrome.

Empire (John Connors, mgr.).—Week Dec. 9, The Pirris, Trojan Sisters, Arnold & Gardner, Mae Coyle, Nettie Strand, Lillian Little, Viroqua Mantell, Emerson & Emerson, Bob Romola, business good.

Olympic (C. J. McCann, mgr.).—Week Dec. 9, the Olympic stock company presented the musical comedy, Mixed and Twisted. The vaudeville numbers include Trask and Montgomery, Dora Brown and the Armstrongs, fair returns.

Lyceum (Crawford & Rogers, mgrs.).—Business good with moving pictures and the films are the best ever seen in this city.

Paris (J. A. Kayov, mgr.).—Moving

pictures and illustrated songs, business fair.

LINCOLN, Dec. 14.—Broadway (Geo. W. Chatterton, mgr.).—Dec. 9, Humpty-Dumpty, good show, fair house; 10, The Lost Trail, good show, fair business; 14, Rajah of Bong.

Nickette (R. L. Freeman, mgr.).—Moving pictures and illustrated songs by Lucille Jordon. Business good. Prizes are given away every Wednesday evening.

Feldman's Skating Rink (B. F. Feldman, mgr.).—Roller skating every night. Orchestra of nine pieces.—MATT J. COOGAN.

TEXAS.

TERRELL, Dec. 14.—Childress Opera house (Dean & McConnell, mgrs.).—F. L. McConnell, formerly business representative of the Wilson stock company, is now associated manager with F. T. Dean of the Childress Opera house. Mr. McConnell is endeavoring to secure the very best bills. F. T. Dean has been on the sick list for several days, unable to attend to business. Dec. 10, Lew Virden's The Wizard of Wall Street, good company and business; 11, Barlow & Wilson Minstrels; 13, Leo Addi Musical Comedy company; 24, Donnelly & Hatfield Minstrels; 30, W. B. Patton's Slow Poke.—CARTER.

CISCO, Dec. 14.—Opera house.—W. D. Patton presented The Slow Poke, 12, to a fine audience.

C. H. Judia, manager of the Cisco Opera house, has moved his moving picture show to the Opera house, and puts on a fine show, when no other attraction appears.—MRS. J. D. ALEXANDER.

NEW YORK.

TROY, Dec. 14.—Proctor's (William H. Graham, mgr.).—Dec. 9, Kennedy and Rooney in The Happy Medium; the Darras Bros., equilibrist; Felix and Caire, in Just Kids; the Village Choir, songs of yesterday; Mr. and Mrs. Robyns, in The Counsel for the Defence; Gilmour and La Tour, comedy singers; Leo St. Elmo, musical specialty; moving pictures.

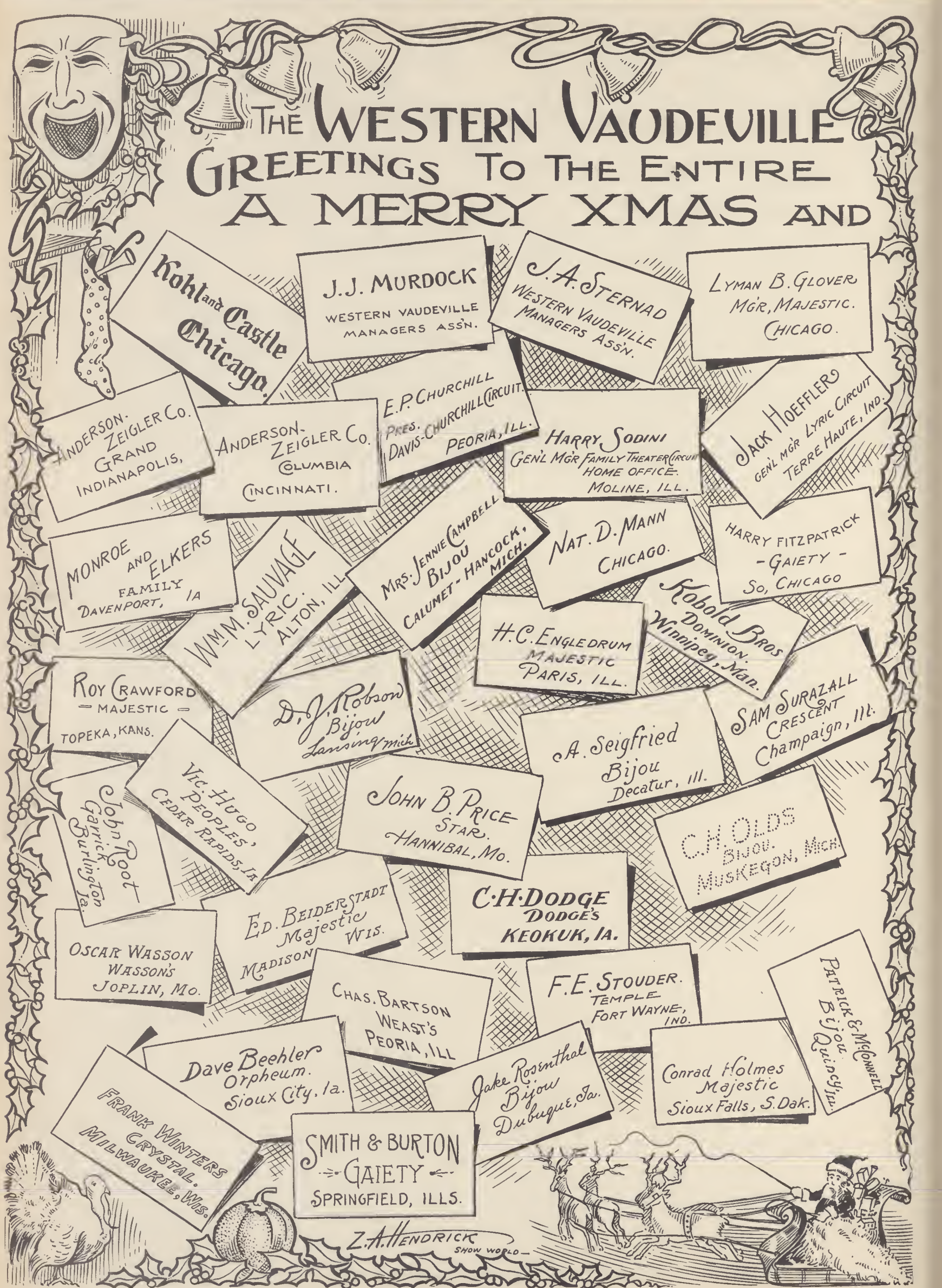
Lyceum (R. H. Keller, mgr.).—Dec. 9-11, High Jinks; the last half of week, The European Sensation Co.

Novelty (E. J. Murphy, mgr.).—Al. F. Myers, the famous tenor, with strong bill of songs and pictures; business big.

Rand's Opera house.—Dec. 9, The Millionaire's Revenge; 13-14, Peter Pan.

The police here have ordered all theaters and places of amusement closed Sunday nights. It will be felt severely, as the Sunday night shows play to very large houses.

Edward T. Murphy, the well known National league baseball player, has assumed the management of the Novelty theater, this city. Mr. Murphy was formerly manager at Auburn, N. Y.—WM. H. LANIGAN.



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- GAIETY -
SO, CHICAGO

ROY CRAWFORD
- MAJESTIC -
TOPEKA, KANS.

D.J. ROBSON
Bijou
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H.C. ENGLEDRUM
MAJESTIC
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DOMINION
Winnipeg, Man.

SAM SURAZALL
CRESCENT
Champaign, Ill.

A. Seigfried
Bijou
Decatur, Ill.

JOHN B. PRICE
STAR
HANNIBAL, MO.

C.H. OLDS
BIJOU
MUSKEGON, MICH.

Vic. Hugo
PEOPLES
CEDAR RAPIDS, IA

John Root
Garlick
Burlington

C.H. DODGE
DODGE'S
KEOKUK, IA.

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PEORIA, ILL.

Dave Beehler
Orpheum.
Sioux City, Ia.

Jake Rosenthal
Bijou
Dubuque, Ia.

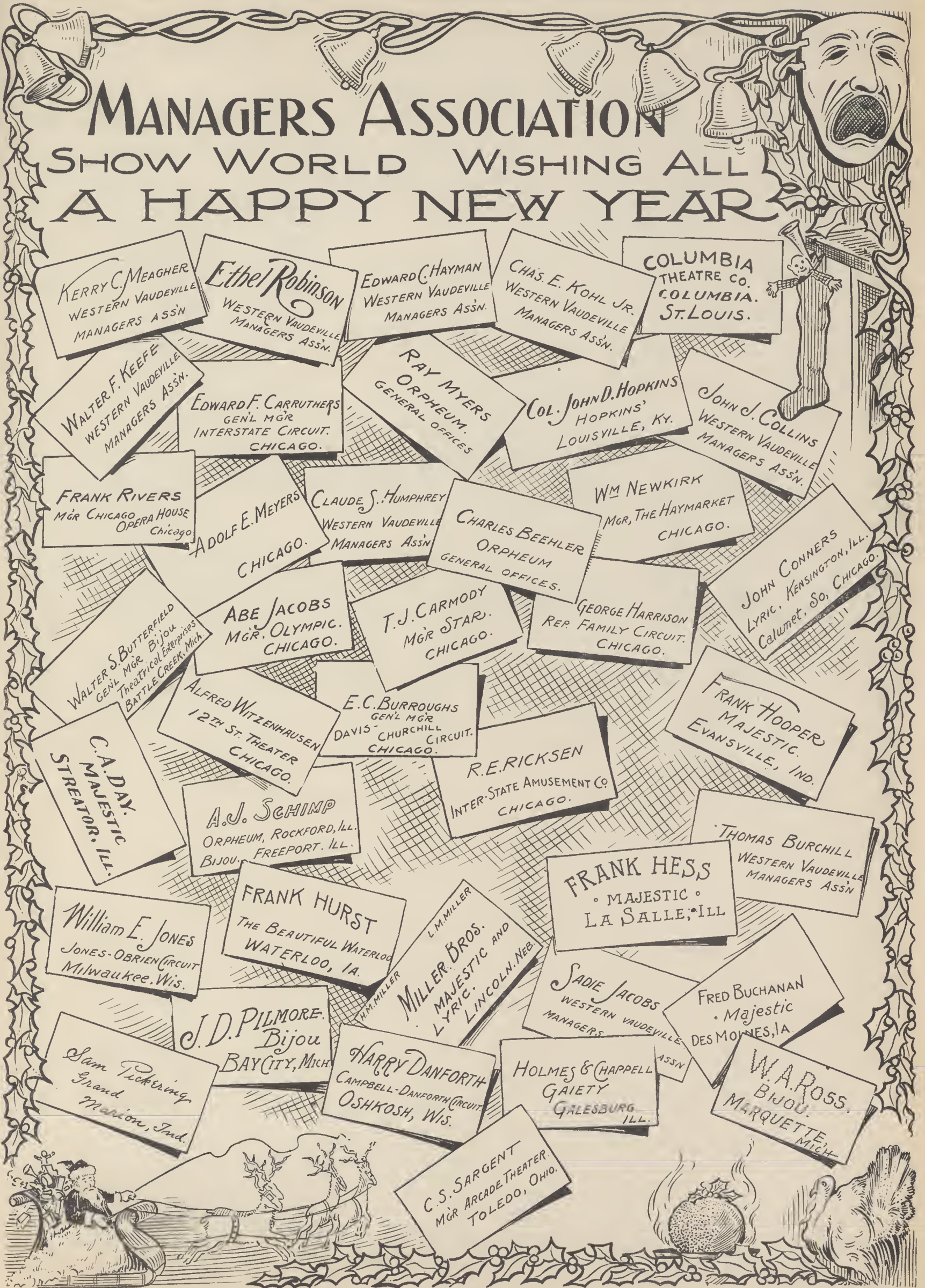
Conrad Holmes
Majestic
Sioux Falls, S. Dak.

PATRICK & McCONNELL
Bijou
Quincy, Ill.

FRANK WINTERS
CRYSTAL
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SMITH & BURTON
- GAIETY -
SPRINGFIELD, ILLS.

Z.A. HENDRICK
SHOW WORLD



NATIONAL ALLIANCE BILL POSTERS AND BILLERS OF AMERICA

SINCE starting the National Alliance of Bill Posters and Billers of America department THE SHOW WORLD has received many letters from the members thanking it for its interest and assuring it of their support. At this Yuletide period, with the Christmas number to speak for it, and the roar of a thousand encomiums in its ears, this publication can not do less than return thanks for the many evidences of friendship shown by the organization collectively and individually and wish the Alliance a Merry Christmas and a Happy New Year.

Notes from No. 4, Philadelphia.

Bro. Bert. Layden, of No. 3, who has been staying in Philadelphia since the close of the tent season, left for his home in Edenton, N. C., last Sunday. The boys were all sorry to see him go away as he had endeared himself to all by reason of his congeniality. He was also a very proficient pinocle player and the friends of that game will miss him exceedingly.

Ferdie Straus, delegate to the National Convention, has returned home and is at work at the National. He left Bro. Jones and wife in New York City.

Billy Hallman, of the Two Billies—(Hallman & Collins), closed at the Dime last Saturday. They open at the Howard Athenaeum, Boston, week of the 16. Hallman is an honorary member of No. 4. He spent Saturday night and part of Sunday with the boys, and became popular with them.

Bro. James Henry, big, fat and good-natured, formerly business agent of this local, is playing heavies with Shadowed by Three now at Blaney's. He was given a rousing reception when he called at the local rooms and would have been carried off his feet by it had he been lighter.

Edward Buck looks in occasionally, just to let the boys know he's alive. He has helped to hold the capacity business at the Lyric by his clever management of the advertising department.

This local now numbers 132 members. William St. Clair, of this local, who was with the Forepaugh-Sells last season, has been in town about four weeks. He and his wife leave Thursday for Winona, Minn., the home of his folks. He will stop off a few days at Chicago. He has signed with one of the big shows for next season.

Al. Reeves has just been notified of his transfer from the F-S Shows to the B. & B., where he will continue to serve as checker up.

Deadwood Dick, official sniper at the National, is never found asleep at the switch, all reports to the contrary notwithstanding.—JAMES HORTY, Recording secretary.

Notes from No. 18, Newark.

At the meeting of Dec. 8 all Local brothers were on hand, as this was nomination day for officers for year 1908. Dec. 22 will be the election. In behalf of Local No. 18 I congratulate THE SHOW WORLD for the important and useful information regarding different brothers of the various locals throughout the United States and Canada, and will say that THE SHOW WORLD is the official paper, read and heartily recommended by this local.

Bro. Joe. E. Pine of Local No. 2, New York, was in town ahead of the Cherry Blossoms company.

Bro. Thomas Post of No. 18 has opened a large and elaborate stationery, confectionery and cigar store at 1127 Elizabeth avenue, Elizabeth, N. J., but "Tom" still handles the brush. He is now connected with Proctor's, of Elizabeth. He says, "Ash barrels for mine."

At a meeting of the Theatrical Mechanical Association No. 28, held Dec. 1, Bro. R. B. Caprio of Local No. 18 was made a member.

Local No. 18 will have a drawing for a handsome hunting-case silver watch Feb. 9, 1908.

Roster of Local No. 18 includes: Members employed by Newark Bill Posting company: Bros. A. J. Walters and Jos. Keesling, center wagon; F. Flaudeau and A. Robinson, railroad wagon; A. H. Mahr, and Thos. Flaharty, hill wagon; L. A. Weddle and Steve Gaynor, Orange, N. J.; Jas. Cochran, Plainfield, N. J.; M. Bergen and G. Albright, Elizabeth, N. J.; Thos. Post, Proctor's, Elizabeth, N. J.; Chas. Berger, Perth Amboy, N. J.; F. Johnson, also at Newark, N. J.

Waldmann's theater: M. Hornell, agent; A. Simons, lithographer; J. Hill, treasurer.

Newark theater: E. Popper, agent; I. Putman, lithographer.

Empire theater: Jas. Blake, agent; F. Smith and Leo Franks, lithographers.

Blaney's theater: R. L. Baker, agent; Chas. Sears, F. Schoenath and G. Price, lithographers.

Columbia theater: J. B. McNally, agent; A. Bois, G. Rath, Chas. Baker, lithographers.

Proctor's theater: Louis Franks, agent.

Lyceum theater: Elizabeth, N. J., R. B. Caprio, agent; R. Rosenthal, lithographer.

Proctor's, Elizabeth, N. J.: Wm. Casterline, agent; Thos. Post, bill poster.

Plainfield theater, Plainfield, N. J.: Jno. Richardson.

Orange theater, Orange, N. J.: M. A. Heller, agent; H. S. Parker, lithographer.

A Merry Xmas to all brothers from Local No. 18.—Fraternally yours, A. H. MAHER, Secretary.

Notes from No. 3, Pittsburg.

All delegates from No. 3 arrived home in good time and are loud in their praise for those who contributed to their entertainment while in Chicago.

Bro. Bell, of No. 33, who is with The Ham Tree company, passed through Pittsburg Dec. 10, on his way east.

We were pleasantly surprised this week by a call from Bro. Palmer Kellogg of No. 3. The brother is again business manager of B. C. Whitney's Isle of Spice Co., and reports that business in the one-right stands has been very good so far. Bro. Kellogg states he is always glad when he can spend a few hours with the boys of No. 3 in Pittsburg.

The bill posting war between the Bijou theater and American Bill Posting Co. has come to an end by mutual agreement.

Bro. Paul M. Comes has received his withdrawal card from Local 26, Sioux City, and is now a member of No. 3.

Bro. Fred S. Stewart will leave Pittsburg next week for two weeks visit to Detroit, Mich., to spend the holidays with his family and friends. Bro. Stewart has been advertising E. Z. stove polish in the Pittsburg district for the past eighteen months.

Bro. Gus Koch of No. 3 has developed into a first-class hockey player, and is now playing with the Bankers, one of the crack teams of the state. Bro. Koch says there is more excitement in playing hockey than in a billposters war.

Bro. W. H. Harris of No. 3 is reported as being very sick.

The many friends of Bro. C. J. Rhoads of No. 3 will be glad to hear he has been released from the hospital where he was confined for several weeks, and is now back in his old position at Blaney's theater.

The members of No. 3 deeply regret the death of P. J. McNulty of the Bijou theater, as he was always a true friend to the boys.

Bro. Charles Mooney came back from Chicago a much wiser kid, and states he would like to make that city his stopping-place if they would let him.

Bro. Geo. Abernethy is not the Allegheny Kid any more. He is now called "the North Side Sport"—since annexation to Pittsburg.

There is one happy biller in this city and it is Bro. Butler as there was an increase in his family when he arrived home one night this week.

The following is the advertising staffs of the theaters in Pittsburg:

Bijou and Alvin theaters: C. R. Wilson, agent; John W. Varley, assistant. Bill posters, John Carville, Chas. Celley and C. T. Crippen, wagon men. Lithographers, Geo. W. Lowery, R. C. Meyers, Al. Marks, Denny Butler, Snipers, Geo. Aikens, Wm. Smith, Gus Koch, M. J. Lyons.

Nixon theater: Sam Van Lewen, agent; J. J. Burk, J. P. Maloney, lithographers.

Duquesne theater: Ike Houser, agent; Geo. H. Phillipot, Wm. Witts, lithographers.

Blaney's theater: Chas. Joseph, agent; E. K. Hicklin and Ahe Biller, bill posters; F. L. Bahr, C. M. Mooney, lithographers; Ed. Dockstader, sniper.

Gayety theater: Homer Munkittrick, agent; Jack Quinn, W. H. Harris and Frank N. Snyder, lithographers; M. Farrel, extra man.

Academy of Music: A. R. Cherry and J. L. Day.

The boys send a Merry Christmas and Happy New Year to all the boys on the road.

Secretary Geo. W. Lowery would like to hear from the following members of No. 3: Wm. Porter, Geo. Vanderslice, Burt Bennett, John Hays, Harry Johnson, Frank Stern, Wilson Thebo, Joe Eisle, O. M. Keefer, Thos. Serrin, Andrew Markey, Alex. Stitts and Harry Goldsmith.—GEO. W. LOWERY, Secretary.

Boston, Notes from No. 17.

Edward Cohen, president of the State branch of the A. F. of L. and an active member of Cigar Makers' Union No. 97, was shot and killed by an irresponsible unfortunate at the state house Dec. 5, and Dennis Driscoll, secretary and treasurer of the state branch of the A. F. of L. and ex-president of the Boston C. L. U., was shot and seriously injured by the same mad man.

Resolutions on the death of Mr. Cohen and the injury to D. D. Driscoll were drafted and adopted by the executive board of the local.

The local will be represented at the Well's memorial hall Sunday where the body of Pres. Cohen will publicly lie in state and will also be represented in the escort of the remains to the South station.

The union voted to oppose all candidates who are unfair to our craft.

President Francis Lloyd has perhaps one of the finest collections of Indian curios in the city and in his home in Cambridge the room is filled with souvenirs and relics of every imaginable kind and



Comedy Acrobats Unsurpassed

BOOKED SOLID BY THE W. V. M. A.

At a Fair is Where We Shine

Per. Ad., Show World.

Hillsboro Hickory Handles

Billposters' Brushes, Bags, Hammers, Etc. BERNARDS' COLD WATER PASTE.

BUY BILLPOSTERS' SUPPLIES FROM CHAS. BERNARD

Suite 609 Rector Building, CHICAGO.

Over 800 shipments throughout the U. S. to Circus Agents, Billposters, and Opera House Managers since May 1, 1907, of Brushes and other Billposters' Supplies. Prompt shipments, manufacturers' prices and satisfied customers is my specialty.

CHAS. BERNARD.

Circus Cars for Sale!

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| 10 60-ft. Flat Cars | 1 60-ft. Private Pullman Car |
| 8 60-ft. Flat Cars | 30 Railway Baggage Wagons |
| 1 55-ft. Advance Car | 4 Trained Elephants |
| 1 65-ft. Advance Car | 4 Water Buffalo |
| 2 60-ft. Pullman Sleeping Cars | 8 Siberian Camels |

ADDRESS AT ONCE

G. W. LILLIE (PAWNEE BILL), Pawnee, Oklahoma

On the Main Line of the FRISCO & SANTA FE RYS.

SUBSCRIBE FOR THE SHOW WORLD.

he is constantly adding to his possessions in this line.

Bro. Ralph Corbett, the Chelsea billposter, is the fortunate possessor of as handsome an English bull dog as one will find in a long day's travel, that rejoices in the somewhat unusual cognomen "Will-May-Kanayme," but is affectionately called plain "Billy" by his master.

The remarkable feat of Weston, the pedestrian, has enthused several of the members and much rivalry between them is the outcome. Bro. Geo. Lewis and Bro. Jim Gammon are doing a two-hour stunt each day, and confidently assert that they are the "real thing" as the champion walkers of the town. Neither has as yet decided to challenge Weston to a trial endurance over the pikes, but both have the matter under consideration.

I was chatting with Frank Foster, the genial manager and a great fellow to the boys of Local 17, and he informed me that Dec. 10 was the first anniversary of his advent in the show business. While

he did not achieve success financially he proved a splendid loser, which signifies that he will be a good winner when the time comes. He deserves success and if persistent and intelligent endeavor counts he will attain it.

"No mail for me," was the song Bro. Jake Himes warbled when he started on his wedding tour. "Jake" didn't want to be bothered with correspondence on this jaunt.

The advertising agents in Boston are Louis Burkhardt for the Hollis Street theater, Colonial and Park; Joseph Volk, for the Majestic; Al. Scott, for the Tremont; Chas. Harris, for the Boston; Walter Ward, for the Orpheum; John Ellis, for the Grand; Harry Jewell, for the Columbia; John Tracey, for the Hub; James Gammon, for the Palace; Solly Greenburg, for the Howard; Sandy Munro, for the Globe; Geo. Murphy, for the Bowdoin Sq.; John Cullen, for the Park Square Rink; Robert Barr, for the Lyceum.—H. M. PEYSER, Secy.

THE STANDARD STOCK CO

1907



CHARLES J. HARRIS
CHARACTERS.



HOWARD WALL
BUSINESS MANAGER.



VAN DYKE BROOKE.
STAGE MANAGER.



CHARLES GILL.
TREASURER.



HARRY JENKINS.
COMEDIAN.



MATTIE CHOATE.
LEADING WOMAN.



WILL LOUIS RETAGLIATO
CHARACTERS.



A.C. HENDERSON.
HEAVIES.



ED. J. LE SAINT.
LEADING MAN.



GEO. REEHM.
ASSISTANT STAGE MANAGER.



LEILA V. PRINCE
JUVENILE.



ELEANOR CAINES.
INGENUES.



MAUD BARBER.
HEAVIES.



Z.A. HENDRICK
SHOW WORLD.



FRED DARCY SAM H. SPECK
PROPRIETORS AND MANAGERS

THE STANDARD

THEATER, PHILADELPHIA

Perhaps of the five stock theaters now operating in Philadelphia, the Standard holds, as it has for many years held, the box office record. The theater was built in 1888 by Jacob J. Hirschler & Son and was opened Sept. 12 of that year with Minnie Maddern (now Mrs. Fiske), in a play called Caprice. It continued as a combination house for some time, playing good attractions under the management of Wm. G. Gallagher. He later installed a stock company, but the enterprise met with indifferent success. It was in 1900 that Messrs. Darcy and Speck succeeded to the management. They engaged an excellent resident company and began with splendid productions of standard dramas. Both men are of a pleasing personality, well matched for quick wit and repartee and keenly alive to the wants of the southern section of the city in the play line. Capacity attendance marked the beginning of their regime and has continued in almost unbroken sequence to the present time. Fred Darcy is resident manager and is popular. Many of the present company have been such since its organization, and all have won enviable places in the hearts of the clientele of the house. It would be unfair

to name one player above another in this direction. The happy individuality of Mattie Choate combined with her sympathetic and excellent work has won her a host of friends. She has proven a most invaluable leading woman for several seasons. Maud Barber, usually cast for heavies, is an actress of much finesse; her emotional juveniles being very effective. She is a woman of lovable character and her following is a large one. Eleanor Caines has become so well established in this city as a stock ingenue that the company seems incomplete without her. She is pretty, dainty, magnetic and she acts, sings and dances in a most winsome manner. The splendid work of Ed. J. LeSaint, half hidden, occasionally, by poorly written parts, is always such high, artistic quality as to command an intellectual appreciation. He joined the company as leading man this season and brought a multitude of ardent followers with him. A. C. Henderson has proved a great acquisition to the Standard forces. His heavy work is ideal and invariably wins him unstinted applause, despite the ungrateful characters he assumes. His lighter emotional work is equally well

done, evincing a ready understanding of an author's subtler meanings. Harry Jenkins was probably born a comedian. It is doubtful whether he could be very serious if he tried. In eccentric comedies, requiring rich dialect and peculiar dancing, Jenkins may safely be pitted against any of his school. The character work of Will Louis Retagliato is always distinctive and forceful, demonstrating the sincerity of a man who loves his work and has found it. Charles J. Harris has become a permanent player with the Standard company, and a permanent favorite with the patrons. His work is always earnest, convincing and impressing. He is a master at the art of making up. Under the direction and management of Van Dyke Brooke the Standard productions have become the talk of the southern section. He is very thorough and conscientious, and always displays a rare command of those details which combine to form perfect stage pictures. Mr. Brooke is an actor of much ability and a playwright, whose pen products have found a ready sale. He devotes his few spare moments to sketch writing. In Geo. Reehm the company has found a young man of excellent acting ability and an

assistant stage manager whose work is relentless. Leila V. Prince is a name that may be read in big type some day. Her juvenile work stamps her as a young actress of talent, while, upon occasion, she has substituted in leading work in such manner as to win her the high esteem of her fellow players as well as her audience. Charles Gill may justly be ranked among the most popular treasurers in the city and his smiling face and cheerful greeting has done much to increase the clientele of the house. Mr. Gill was one of the organizers and continues to be a chief spoke in the wheel of the Theatrical Treasurers' Club. Howard Wall, who is business manager, is widely known as a writer of plays and sketches. His executive ability is amply evidenced in the clock-like precision with which the machinery of the Standard enterprise is run and in the numerous attractive advertising features which are used to exploit the house from time to time. The management and players have combined to wish THE SHOW WORLD a Merry Christmas and a prosperous New Year.

1907 V. P. WORMWOOD ENTERPRISES 1908

WORMWOOD'S ANIMALS Presenting the Original Pantomime "Kidnapped in Chinatown"	Mau's Dogs, Monkeys and Bears The World's Greatest Trained Animal Act, including the 2-Wheeled Bicycle Riding Baboons
THREE BIG FEATURE ACTS	VOLPI'S BEARS AND DOGS A Novel and Interesting Feature A Big Hit on Any Bill

For open time and particulars of each act, address
The V. P. WORMWOOD ENTERPRISES 553-55 W. 49th St., New York

SPECIAL! TWO MONTHS ONLY

"Do They Ever Dream of Home, Sweet Home?"	20c
"My Love Grows Deeper for You Day by Day"	20c
"Kind Regards, From Hiram Green"	20c

These numbers need no introduction. Orch. for same, 20c; Piano acc. 15c; Solos, Trombone, Baritone, Cornet, Band, 20c.

THE H. F. PFAFF MUSIC CO.
1620 TURK STREET SAN FRANCISCO, CAL.

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ALL NEW AND SELECTED SUBJECTS

Just received a shipment of One Hundred and Fifty Thousand Feet of Imported Films

Subjects the best. List ready for mailing. A postal will bring it you by return mail. If you want the best of film service for the least amount of money, write us for our Special Offer. Do it today. A trial will convince you that

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The best is the cheapest. We have two carloads of Machines, and can ship the same day order is received. Our sales force is the largest, and always glad to see you. Our motto: "A square deal all the time." We want your patronage. Write today for our proposition—we are specialists. We furnish expert operators, repair machines and guarantee high class service

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Film Co., Inc.
620 Com'l Pl., New Orleans

**A Merry Christmas and,
a Happy New Year,**



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